

**ANGER** ANA SOFIA KNAUF VISITS  
A RAGE ROOM P. 5 **UPRISING** STEVEN HSIEH ON A FILM  
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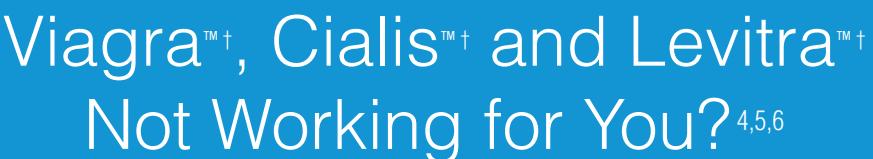
**FLIP THE STATE SENATE**

EVERYTHING YOU CARE ABOUT HINGES ON ELECTING EASTSIDE DEMOCRAT MANKA DHINGRA P. 7



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4. Viagra Prescribing Information, Revised January 2010. 5. Cialis Prescribing Information, Revised October 2011. 6. Levitra Prescribing Information, Revised November 2011. 8. Penile Prosthesis. <http://www.essm.org/society/eshamalesd/oraltreatments/penileprothesis.html>. European Society for Sexual Medicine (ESSM) Website. Downloaded January 1, 2013.

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# the Stranger

Volume 26, Issue Number 52  
August 23-29, 2017



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Illustration by **GREG HOUSTON**  
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# OPEN CITY



RAGE INDUSTRY *Time to break some stuff.*

THESTRANGER

## A Visit to the Rage Room

BY ANA SOFIA KNAUF

My fingertips felt tingly as I walked into Lake City's Rage Industry over the weekend. Vases, mugs, terra-cotta pots, candlestick holders, and empty bottles of Tsingtao beer and Charles Shaw wine lined the walls of the unassuming-looking building. On the opposite side of the storefront, a sign reading "Smash me :" was taped onto a rack of dusty printers and computer monitors.

Leslie Nguyen, who opened Rage Industry in April, greeted me and my boyfriend with two milk crates full of bottles and glass tchotchkies she'd picked out for us. The concept for her business was inspired by a scene from *Zombieland* in which survivors of the zombie apocalypse wreak havoc in an abandoned gift shop.

"I thought, 'It would be nice to smash things without any consequences,'" she told us as we suited up into gauzy coveralls, plastic face shields, and gardening gloves before heading to our final destination: the rage room.

I needed it. The weekend before, I'd listened as President Donald Trump equated the white nationalists who swarmed Charlottesville with the counterprotesters who showed up to condemn their hatred. As the president said there was "blame on both sides," the image of a sports car bowling through a crowd of protesters flashed through my mind. I'd never previously thought of myself as an angry person, but in that moment, I was livid. Even after a week of venting to friends, smoking a few too many bowls, and rage-eating too much ice cream, I still wanted to break something. It was time for a visit to the rage room.

The rage room had a wall lined with smashing implements—golf clubs, baseball bats, sledgehammers, claw hammers, crow-

bars, and a dented saucepan—and the far corner of the room was fortified with cinder blocks "perfect for smashing bottles," Nguyen told us.

Before we arrived, I'd considered re-watching Trump's Charlottesville speech, looking at my student loan statement, or reading through Slog comments to psych myself up, but I didn't need to. As soon as Nguyen left us alone in the rage room, I picked up a Jarritos bottle and hurled it across the room as hard as I could. As the bottle exploded against the wall, some of that pent-up anger finally began to give.

Soon we were pitching Heineken bottles to each other to smash with a bat. Geto Boys' "Damn It Feels Good to Be a Gangsta" blared from the speakers on my boyfriend's phone. ("Like *Office Space*. Get it?" he asked. I did not.)

We took turns flinging wine bottles across the room, some bouncing off the walls intact while others shattered into tiny green gems. We played golf with teacups and vases. I obliterated an oversize wine bottle with a sledgehammer and hurled a rubber tire across the room. The loud thud against the wall gave me a deep sense of satisfaction.

"Oh my God!" we yelled. "How are we allowed to do this?"

Eventually, our stockpile of glass and ceramic ran out. We had been at it for barely 10 minutes, but we left the rage room looking like we had won a bar brawl against some fraternity brothers. We were sweaty and we couldn't stop giggling.

"Do you feel better now?" my boyfriend asked me as we watched another couple fill up a box with doomed glassware.

I did. And under the Trump presidency, I might just become a regular rager. ■



I obliterated an oversize wine bottle with a sledgehammer.

## WHERE IS THE OUTRAGE?!



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Are You Even Serious Right Now, "Take the Skinheads Bowling"?

So I just heard a song on Spotify, and I have questions. A lot of questions. Right away, the singer dives into cultural appropriation by saying how "every day, I get up and pray to Jah." Not a good look, obviously white dude, but like . I'm sure the Rastafarian people don't need me to fight their battles. My ears perked up when I heard this singer mention the presence of "skinheads on my lawn." I don't know what I expected him to do: Take a stand, maybe? Get in their face, maybe? Maybe explain to these fascist fucks that what they believe in IS NOT COOL? Um, no. Here was his advice: "Take the skinheads bowling, take them bowling." I was stunned. Shocked. No words. Then he sang it again: "Take the skinheads bowling, take them bowling."

Ex-CUSE ME? LOL.

Actually, no. Not LOL. SMH, if anything. SMH hard.

Maybe some people think the appropriate response to white-supremacist groups that specifically target POCs and other marginalized peoples with violence is to—gee, I don't know, make FRIENDS with them so you can participate in a traditionally white-cis-heteronormative cultural practice like bowling?

Um, really? You *really* think that recommending that as a course of action is appropriate? Now? You honestly think that going BOWLING is going to SOLVE the FUCKING QUAGMIRE OF RACISM AND VIOLENCE IN AMERICA? THAT'S YOUR ADVICE? NO? YES? (Crickets. Typical.)

Here's my response to ANYONE who thinks this is good advice:

Um, hi: You're not the *Big Fucking Lebowski*. (And don't get me started on my issues with that film, another so-called "satire" that apparently believes all women are nymphomaniacs and all Latinx men are child molesters named Jesus.)

I can already hear the chorus of apologists: Oh, that band was a bunch of stoners and that song was from 1985. Yeah, and Tina Fey is a good ally. And Hillary Clinton didn't rig the primary. And there was blame on both sides in Charlottesville. We need to get serious.

Disclaimer: I, too, am a cis white male, and as such I know I'm already committing an act of violence by even expressing this or any other idea in the public sphere. And I'm sorry. I wish there was a carbon-offset-style program for when white people take up more space than we deserve. I have also been bowling, though never with skinheads, and I'm trying to do better. We can. We must.

Know this, Camper Van Beethoven: We're watching you.

And also Nazis.

Like Comment Share

### I, ANONYMOUS

To submit an unsigned confession or accusation, send an e-mail to [ianonymous@thestranger.com](mailto:ianonymous@thestranger.com). Please remember to change the names of the innocent and guilty.

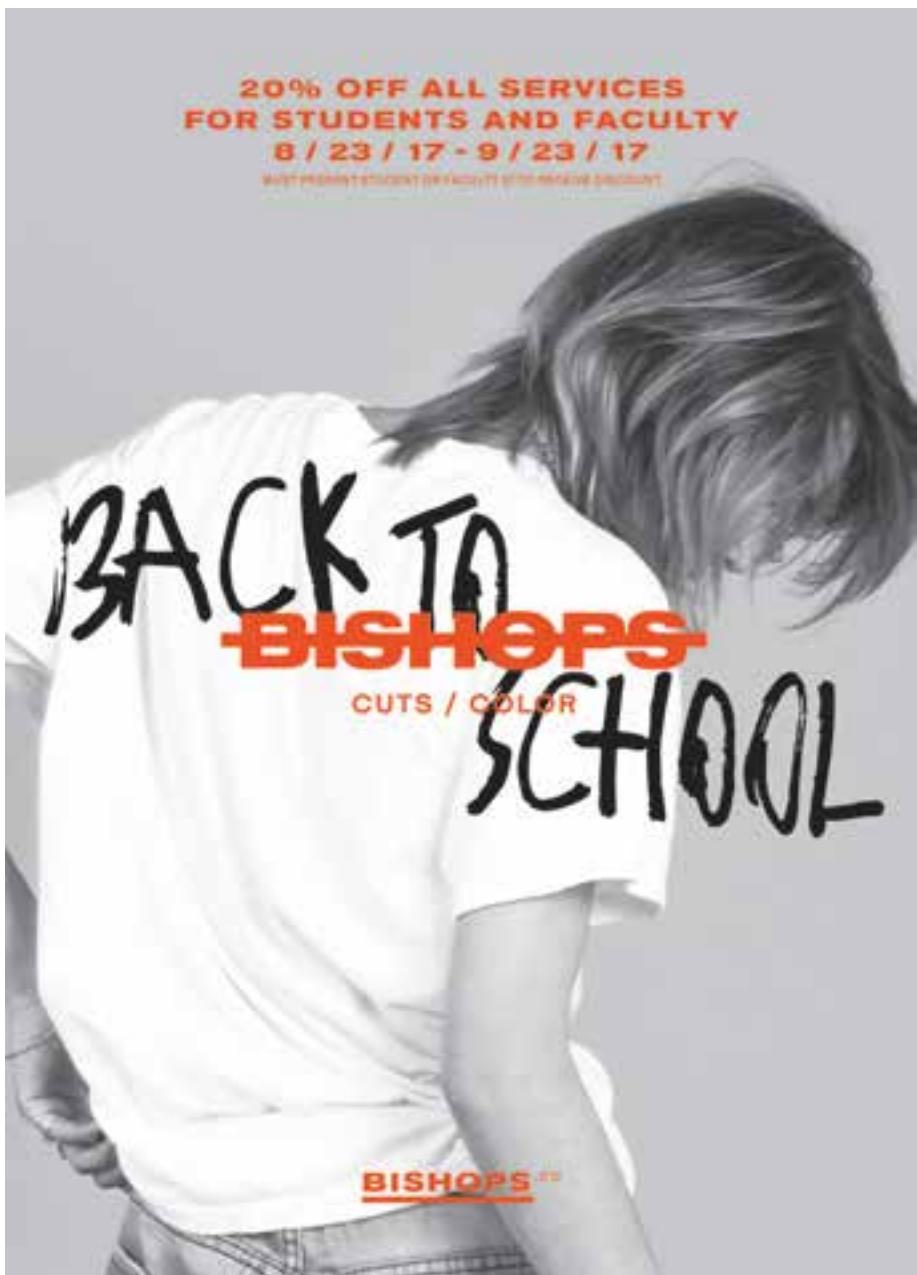
### SEATTLE IS BECOMING A BIG CITY. BUT PLEASE DON'T BE AN ASSHOLE.

Seattle is getting a "big city" feel, but we don't have to adopt all the trappings that usually entails. Remember all the stories out of NYC in the 1980s and '90s of folks strolling past muggings and rapes without even pausing to look, let alone trying to help? We were walking down the street today and saw a man lying on the ground hardly breathing and obviously in distress. We stopped to check on him and he wasn't able to reply, so we called 911. No, we weren't downtown or in some industrial wasteland section of the city. This was 5:30 on a Saturday evening on Market Street in Ballard! There were people walking past and some folks having a meal on a patio maybe 10 feet from where the man was lying. C'mon people! So many urban environments have gone the way of total narcissism, especially when they get a massive influx of money, but Seattle has always been different. So let's grow, share the prosperity, and, most importantly, retain our humanity.

—Anonymous



STEVEN WEISSMAN



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THE STRANGER

**MANKA DHINGRA** Gun control! Internet privacy! Climate change! It all hinges on this Democrat.

## Flip the Washington Senate!

Meet Manka Dhingra, the Eastside Democrat Who Could End Republican Control of the State Senate

BY ANA SOFIA KNAUF

**A**s an Indian Sikh immigrant, Manka Dhingra saw people in her community fearing for their safety after Donald Trump was elected president. Dhingra heard Indian mothers recount how their children's classmates teased them, telling them that they'd be deported under the new president.

"I never expected an election to hit me as hard as it did," she said. "[People in the community] didn't know if they would be in the country the following year. I remember thinking, 'Oh my God. This is not what I remember America to be like growing up.'"

Dhingra, a Democrat, is running for a seat in the Washington State Senate to represent the 45th Legislative District, which includes Duvall, Kirkland, Redmond, and Sammamish. Republican state senator Andy Hill, who represented the 45th, died of cancer in October 2016, which led to the special election.

All eyes are on Dhingra's race. She offers the best chance for Democrats to flip the state senate to blue. The party last held a majority in 2012.

Conservative state senators routinely kill bills that passed with bipartisan support in the Washington State House of Representatives. In recent years, senate Republicans have quashed efforts to better regulate guns, protect consumers' internet privacy, address climate change, restore salmon runs, and ban conversion therapy across Washington.

"There are a handful of people who hold the state senate hostage," Dhingra told *The Stranger*. "It's crucial to flip it so we can actually be this beacon to show the rest of the country what a progressive state can look like."

\*\*\*

**B**y high school, Dhingra already knew she wanted to become a prosecutor. While working toward her Juris Doctor from the University of Washington School of Law, Dhingra held a clerkship with Washington State Supreme Court justice Barbara Madsen and later interned under then-state attorney general Christine Gregoire. In the attorney general's office, she frequently worked on sexual- and domestic-violence cases.

She remembers one woman whose efforts to have her domestic-violence case heard in court were repeatedly dismissed. Although her client's abuser had been accused of domestic violence before, he rarely left physical marks on her, Dhingra said. When she was finally able to prosecute the woman's former partner for assault, Dhingra remembers her client pulling her aside to thank her for changing her life.

"That woman needed someone to believe in her when, for years and years, no one did," she said.

Dhingra said her drive to give "people who

were voiceless a voice" was a core value in her family. Some of her relatives worked on Indian refugee camps. To continue her women's advocacy work, Dhingra cofounded Chaya—now known as API Chaya—in 1996 to better support survivors of domestic violence, sexual abuse, and human trafficking.

In January 2000, after graduating from law school, Dhingra became the first South Asian prosecutor for the King County Prosecuting Attorney's Office. Seventeen years later, Dhingra now serves as the county's senior deputy prosecutor, supervises the Regional Mental Health Court and Veteran's Court, and works as a board member of the National Alliance on Mental Illness (NAMI) Eastside. In addition to advising on the King County Mental Health Court, Dhingra also supervises and teaches crisis intervention and de-escalation trainings for law-enforcement departments across the county through the Washington State Criminal Justice Training Commission.

If she's elected to office, Dhingra said she first wants to focus on finding ways to pour dollars into the state's criminally underfunded K-12 schools. To do so, she said she will work with legislators to find "non-regressive methods of raising revenue" that "[do] not raise property taxes in the district."

"On a federal level, the state of Washington seems like a progressive state, but the bottom line is that, within the state, we're not passing

progressive policies," Dhingra said. "The fact that we're not taking care of the most vulnerable in our state, to me, is a travesty."

Although she voiced support for progressive taxes, including a capital gains tax and closing corporate loopholes, Dhingra said she does not support a state income tax, putting her in opposition to many Seattle progressives. (Washington voters last voted to approve an income tax during the Great Depression, but the state supreme court later ruled that it violated a state constitutional policy that taxes be uniform within the same class of property.)

Dhingra said state legislators' efforts would be better spent identifying revenue streams rather than being mired in legal battles. Seattle's recent income tax is designed specifically to survive a court challenge and overcome court precedent. In theory, the legislature could institute an income tax without going to the courts by passing a constitutional amendment that requires a two-thirds majority within the state house and senate. However, even if Dhingra were elected, Democrats still wouldn't have that majority.

Dhingra's district, which includes Woodinville's vineyards and the Microsoft tech hub, is not strongly Democratic. When she and her husband moved to Redmond 21 years ago, "we were a red district—we weren't purple," she said. Now, Dhingra said, many people in her district don't vote strictly on party lines.

\*\*\*

**D**hingra faces Republican Jinyoung Lee Englund, also a first-time politician. After completing her undergraduate degree at University of Washington, Englund worked on then-state senate candidate Dino Rossi's campaign and as an aide to US congresswoman and Trump fan Cathy McMorris Rodgers. Englund also served as a product manager for the development of a United States Marine Corps smartphone app and the spokesperson for the Bitcoin Foundation.

Like Dhingra, Englund opposes a state income tax. She also opposes a capital gains tax, which she describes as a "threat" to Eastside residents, and vows to find ways to decrease traffic. When Bellevue City Council members voted unanimously to ban safe injection sites, Englund issued a media statement calling on city councils in her district to do the same, saying they would "[raid] funds for the mentally ill and chemically-dependent to keep people addicted to drugs." Dhingra noted that there are currently no proposals to open safe injection sites in the 45th District.

"The opioid epidemic is taking lives on a daily basis," Dhingra said via e-mail. "This issue should not be politicized for the personal gain of one candidate."

As of the county elections department's final ballot count on August 15, Dhingra is more than 10 percentage points ahead of Englund.

Incumbent state senate Democrats are also expected to retain their seats. State senator Patty Kuderer leads her libertarian opponent by near 40 percentage points. State senator Rebecca Saldaña ran unopposed. Candidate Michelle Rylands, meanwhile, trails incumbent Republican Phil Fortunato by nearly 17 percent.

Wresting control from state senate Republicans and beginning to pass progressive, or at least bipartisan, legislation now hinges on Dhingra winning in the general election. She is our only hope. ■

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# In the Gig Economy, Coworking Spaces Are Everywhere—What Is It Like to Work in One?

I visited five of the biggest ones in Seattle.

BY AMBER CORTES

**S**eattle has the fourth-fastest-growing freelance economy in the country, which explains why there are almost as many coworking spaces opening up as luxury apartment buildings. Since I'll never be able to afford a luxury apartment, I thought maybe I can at least work at a place where the sink actually drains and the coffee is always fresh. So I checked out some coworking spaces and brought my laptop with me. I didn't tell them I was coming. I wanted to see what these places were like inside, without any PR hoopla.

Clearly, we are living in the age of the remote worker. By 2020, 40 percent of the US workforce will be freelancers, temps, independent contractors, or "solopreneurs," according to a 2010 study by Intuit. According to the 2017 Global Coworking Survey, nearly 1.2 million people worldwide will have tried coworking by the end of next year, and around 14,000 coworking spaces will be in operation. Sixty-four percent of coworkers say that shared workplaces have made them more productive and able to focus better than a conventional office setting. Because working from home in your pajamas every day sometimes just doesn't cut it.

More than just a place to get distracted by baby-animal videos on the internet, coworking spaces are now doubling as business incubators, wellness centers, makerspaces, or hacker hangouts.

I visited five of the bigger coworking spaces in Seattle. Some of the places I visited allowed dogs. One of them had free craft beer on tap. Lots of them offered classes, networking events, and happy hours. Most of them have whiteboards, conference rooms, private phone booths, printing, high speed internet, and mailboxes. Some have extra perks like dog walking, on-site massage therapists, upscale lounges, and coworking visa programs (where members can use coworking spaces in other cities).

And a lot these spaces offer free trial days. Theoretically, it might be possible to spend a week or three scamming your way into new places to work each day and not pay a thing. Not that I'm suggesting you do that! But, um, I did—and it was fun.

**The One That's Designed for Women**  
*The Riveter, 1517 12th Ave, Suite 101, 206-486-5793, theriveter.co*

The Riveter, located in the former MTV *Real World* building on Capitol Hill, is the first coworking space in Seattle geared toward women (though men are welcome, too). There's such an emphasis on wellness that it's almost like a spa. It's a tranquil, airy place with light streaming in from the floor-to-ceiling windows and bouncing off the almost blindingly white walls.

There are chocolate cupcakes, Luna bars, fresh plums, and bananas in bowls, free for the taking. There's a yoga/movement studio, a nursing room, and a lavender-infused meditation room with guided visualizations (I found out that my power colors are green and yellow).

A woman on the far side of the room was breastfeeding her baby. Other women were sitting at long white desks, wearing business casual, and focused on their computers. People in a conference room were laughing. Everybody looked so *proactive*. And *empowered*. Needless to say, this place made me feel like I should clean up my act, big time.

Luckily, there was not one but two types of



STEVE KORN

hair products in the bathroom—dry shampoo and coconut- and sea-salt-scented "hair mist." Also, lemon verbena lotion, cedar scented moisturizer, and jasmine hydrating body oil.

Finally, I got down to work, although the relaxing aftereffects of the visualization session and the soft smell of jasmine made it a little hard to concentrate. With all the self-care going on, how does anybody actually get any work done?

But seriously, I loved this place, more than any other I visited, so afterward I called Riveter cofounder Amy Nelson to ask her about it.

After a 10-year stint as a corporate litigator, she and cofounder Kim Peltola, a therapist, decided to tap into the need for shared workplaces in the growing gig economy and the need for women to find professional resources and a community. Soon enough they raised more than a million dollars in seed money. They are now opening another space in Fremont in September and one in Bellevue next summer.

The idea of the "boutique" coworking space, one that caters to a certain set of professionals, isn't something new. There are shared workplaces for game developers, veterans, education professionals, and even pot growers. And there's an emerging sector of coworking spaces for women, too—though many of them are private clubs for women

only. Which is fine, Nelson says, but not part of the Riveter's underlying philosophy.

"I think it's incredibly important to welcome everybody here, if we want to change the dynamic for women in the workforce," says Nelson. "You have to have everybody on board."

Still, Nelson says when she went to coworking spaces around Seattle, generally she would see "one type of member—a guy in a hoodie just coding away."

She would go to the networking events and classes offered by the coworking spaces on pitching her business, "and I was often the only woman there. That was really surprising to me because I would read all the statistics that women are starting businesses at a faster rate than men. And I kept thinking, 'Well, where are they? If this is true, where are these women?' And what I came to realize was that there was no kind of platform or network or community for women entrepreneurs."

Riveter's membership is 85 percent female identifying and 15 percent male. Its 270 members are mostly business owners, freelancers, and remote workers—HR recruiters, real estate agents, lawyers, photographers, and women starting apps. There are a few anchor tenants as well, including Reboot, a career accelerator for women returning to the workforce after having kids; Armoire, a



**THE RIVETER** This one (left) was my favorite. Amy Nelson (above) started it with a partner.

high-end clothing rental subscription service; and Town Square, a company that provides a network resource center for small businesses.

"Economics is an enormous pathway to power in this country. It's what we value, right? It's the glory of all. I don't necessarily agree, but economic empowerment is incredibly important to equality," Nelson says. And every detail of the space at the Riveter, from the large impressionist paintings of women to the maternity room, "is designed to fuel that empowerment."

As a corporate litigator, Nelson says, she worked in spaces primarily built by and for men. "To the point where the thermostats in offices are set to a male metabolic rate! It sounds crazy," Nelson says, "but it's true!"

She continues: "When you look at what women want in a workplace, it's really different. They don't want to go to a place and shut a door in an office—they want to have more interaction, more open spaces, more events."

It's nice to feel nurtured, I thought as I headed to the bathroom one more time to hit some of that sweet sea-salt hair mist. Once there, I made the unlucky discovery that unprepared women who don't know their own cycles make every month.

*Fuck*, I thought, knowing it would be crotch-paper for me. (That's what I call toilet paper when I'm on my period.) Then I looked up and beheld a jar full of tampons, right across from me on a shelf. Exactly when I needed it. Now *that's* empowering.

**Coffee quality:** Pretty strong, but the urge to drink tea is stronger.

**Playlist:** Soft and relaxing barely there Muzak.

**Pricing:** Floating Desk: \$180 for six days a month; Second Shift: \$250 a month for unlimited "after-hours" use; \$375 a month for full membership.

**24/7 access:** After-hours available for Second Shift and 24/7 available for full members.

**Free trial day:** Yes.

**The One That's Like a Hostel**

*WeWork Westlake, 1601 Fifth Ave, 206-923-8280, wework.com*

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# INSIDE OUT



## PHINNEY GREENWOOD

Sam Kean (9/6)  
weaves the epic tale  
of Earth's air

## DOWNTOWN & AROUND



## COLUMBIA & HILLMAN CITY

Nancy Pearl (9/5)  
"America's Librarian,"  
launches her first novel

## U DISTRICT RAVENNA

Jonathan White (9/12)  
rides the science  
and spirit of the tides

## CAPITOL HILL CENTRAL DISTRICT

Daniel Handler (9/7)  
and Sherman Alexie  
tackle *All the Dirty Parts*  
of male adolescence



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► loud convo about last night's drunken exploits, WeWork Westlake has the vibe of a chill, transitory, yet upscale hostel. There's even a tap for free beer, which didn't help with my productivity but did help me be able to tolerate the people more.

WeWork is an international coworking empire—one perk of membership is that globe-trotting WeWork entrepreneurs can pop in to any of WeWork's 50 worldwide locations to dash off a quick e-mail about their new app idea. Given its global reach, you could say WeWork is like the McDonald's of coworking spaces. The Westlake location alone accounts for an astounding 900 members—and has two floors with stunning citywide views, open work spaces, private booths and conference rooms, and a labyrinth-like maze of glass-walled offices for more permanent members. And there are four other locations in Seattle and Bellevue.

**Coffee quality:** Cold brew on tap!

**Playlist:** The Police, the Jon Spencer Blues Explosion, Shakira.

**Pricing:** \$45 for one day a month, \$220 for a floating desk for a month, \$350 for a dedicated desk for a month, \$400 for a private office for a month.

**24/7 access:** For floating and dedicated desks.

**Free trial day:** Yes.

## The One That's Like a Social Justice League

*Impact Hub*, 220 Second Ave S, 206-430-6007, [impacthubseattle.com](http://impacthubseattle.com)

conversation where a (probably male) client was being advised to not necessarily marry someone because of physical attraction alone, since that fades over time. Schoolin' dudes on the obvi—I could get paid for that.

**Coffee quality:** The cafe pop-up option is superb but not free. Otherwise their house drip is just okay and gets the job done.

**Playlist:** Young Summer, the Fray, John Legend, and almost anything else from *Grey's Anatomy* the show or soundtrack.

**Pricing:** \$25 for one day a month, \$100 for a floating desk five days a month, \$250 for a floating desk for one month, \$350 for a dedicated desk for one month.

**24/7 access:** No.

**Free trial day:** Yes.

## The One That's Like a Social Justice League

*Impact Hub*, 220 Second Ave S, 206-430-6007, [impacthubseattle.com](http://impacthubseattle.com)

Impact Hub prides itself on being a "launch pad for purpose-driven ventures that create more value than they capture." Over the years, the coworking space has become a destination for do-gooders of every stripe: Their Seattle location, housed in a historic building in Pioneer Square (part of which used to be a brothel), includes "social venture partner" organizations like New Tech Northwest, green builders Seattle 2030 District, and the Latino Community Fund of Washington.

There's a big emphasis on community here, and like many nonprofits, don't expect the sink to be 100 percent dish-free all the time. It wasn't when I visited. But come to network, both locally or to have the chance to collaborate with the wider Impact Hub community in other locations. I wasn't able to change the world in the eight hours I was there, but I did feel pretty productive.

**Coffee quality:** Fair trade and decent. There's also a cafe.

**Playlist:** No music, justice needs to happen. It's actually pretty refreshing.

**Pricing:** \$35 for two days a month, \$105 for five days a month, \$225 for 12 days a month, \$345 full time, \$425 fixed desk, \$195 after-hours. Also private office rates.

**24/7 access:** For full time, fixed desk, and private office, with some restrictions.

**Free trial day:** Yes.

## The One That's Like a Hipster Haven

*The Cloud Room* – Collaborative work space with 24-hour access to its amenities, one of which includes a bar: [cloudroomseattle.com](http://cloudroomseattle.com).

**Ballard Labs** – A space catering to entrepreneurs and creatives in Ballard: [ballardlabs.com](http://ballardlabs.com).

**Coterie Worklounge** – Upscale work lounge, cafe, and bar: [coterieworklounge.com](http://coterieworklounge.com).

**Vybe Hub: Coworking Eastlake** – Mailbox shop and coworking space: [vybehub.com](http://vybehub.com).

**Galvanize** – Tech-focused work space and incubation space offering classes for both individuals and start-ups in Pioneer Square: [galvanize.com/seattle](http://galvanize.com/seattle).

**Hing Hay Coworks** – A nonprofit collaborative work space and community development hub in the International District: [hinghacoworks.org](http://hinghacoworks.org).

**My Branch Office** – Small coworking space above Broadway Market on Capitol Hill: [mybranchoffice.net/the-office](http://mybranchoffice.net/the-office).

**Collective Chemistry** – A coworking space for creative freelancers: [collectivechemistry.com](http://collectivechemistry.com).

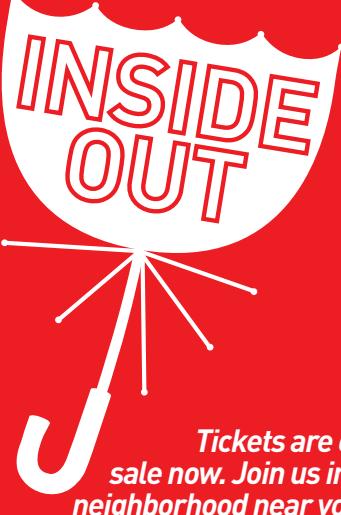
**Surge Tacoma** – A Tacoma coworking space providing art offices, desks, resources, and networking opportunities: [surgetacoma.com](http://surgetacoma.com).

**thinkSPACE Seattle** – Tech acceleration space in Lake Union providing coworking space and virtual offices: [thinkspace.com](http://thinkspace.com).

**Extra Slice** – Almost a million square feet of office space at this tech-focused coworking space in Bellevue: [extraslice.com](http://extraslice.com). ■

At Makers, the retro aesthetic is brought to a fever pitch: old radios and gramophones, tools in frames, vintage Singer sewing machines, doors that became tables. Occasional clipboards affixed to the distressed brick walls feature inspirational quotes: "If not now, then when?" "Why not go out on a limb? That's where the fruit is!" I kind of dug it, which made me question my existence a little—am I just a sucker for a few well-placed Edison light bulbs and a kitchen with a sparkling water maker?

It's all meant to appeal to "creators and doers"—and houses an eclectic variety of small companies like the Vinyl Resurgence Project and a matchmaking company, in addition to whatever its monthly members are up to. Tucked away on a couch all day, I got a lot done. I also got to overhear a matchmaking



**(9/5)** Seattle Public Library and Town Hall Seattle present **Nancy Pearl w/ Katy Sewall** 'George and Lizzie' Seattle Public Library Central Branch

**(9/6)** **Sam Kean** 'Decoding the Secrets of the Air Around Us' Bathhouse Theater, Greenwood

**(9/7)** **Daniel Handler with Sherman Alexie** 'All the Dirty Parts' Temple De Hirsch Sinai, Capitol Hill

**(9/8)** **Ann Powers w/ Riz Rollins** 'Love and Sex, Black and White, Body and Soul in American Music' The Summit on Pike, Capitol Hill

**(9/9)** Saturday Family Concerts: **The Not-Its!** Freeway Park, Downtown

**(9/9)** Town Hall Seattle, Gage Academy of Art and Winston Wächter Fine Art present **Zaria Forman** 'Antarctica: Beyond the Familiar' Winston Wächter Fine Art, Downtown

**(9/10)** Saturday Family Concerts: **Dar Williams w/ Rebecca Saldaña** 'A Thousand Small Towns' Rainier Arts Center, Columbia City

**(9/11)** **John Nichols** 'Horsemen of the Trumponocalypse' The Summit on Pike, Capitol Hill

**(9/12)** **Jonathan White** 'The Science and Spirit of the Ocean' University Lutheran Church, U District

**(9/13)** **Vanessa Grigoriadis with Claire Dederer** 'Sex, Power and Consent on Campus' University Lutheran Church, U District

**(9/20)** Town Hall Seattle, MIT Enterprise Forum, & Seattle University **Cyber-Physical Resiliency and Security** Seattle University Student Center, Capitol Hill

**(9/21)** **Bob Sutton** 'How to Deal with People Who Treat You Like Dirt' Impact Hub Seattle, Downtown

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The advertisement features a woman in a pink top and black pants meditating on a large, craggy rock formation. The background is a vast, calm body of water under a clear sky. The text 'FIND YOUR HAPPY PRICE' is written in large, white, hand-drawn style letters on the right side. In the top left corner, there is a magnifying glass icon and the text '+ FIND YOUR PLACE IN THE INDUSTRY' followed by 'Leafbuyer.com JOBS'. Below the main image are four promotional boxes. The first box for 'GREENWORKS' offers 20% off first purchase. The second box for 'THE HERBAL GARDEN' offers 10% off whole order. The third box for '365 RECREATIONAL CANNABIS' offers \$15 grams of dabs. The fourth box for 'Leafbuyer.com' promotes its 1st anniversary sale. The Leafbuyer.com logo is at the bottom, along with links to the App Store, OTC Markets, and Google Play.

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# WEED



**VASHON VELVET** The state made rules to help boutique growers—but they’re not working.

## Small Farms Get Screwed

BY LESTER BLACK

**I**t would be easy to mistake the Vashon Velvet pot farm for just another attractive Vashon Island estate: A picturesque farmhouse and a two-story horse barn sit in a grassy field surrounded by woods. A single deer lazily prances across the property. A long gravel driveway wraps far enough away from the road to give the home’s occupants plenty of privacy.

The twist comes when you open the barn doors and see what’s inside: pot plants lined up in rooms, buds tipped in frosty white hairs shooting toward LED lights hanging from the ceiling.

It’s the most idyllic pot farm scene I can imagine. Susie Gress, the owner of Vashon Velvet, says she completely sells out of every gram of pot she produces. From personal experience, her Liberty Haze is amazing.

But that doesn’t mean she’s making any money.

“We get calls from people every day about when we can sell more. But even with that kind of success, we are only able to pay the bills,” Gress said. “I haven’t taken a dime out in terms of salary or profit.”

Is Gress just doing bad business or are the odds stacked against small producers like her? An analysis of the state’s seed-to-sale database shows that Gress isn’t alone. In fact, there are very few small weed farms making much pot (in terms of market share) at all.

Between June of 2016 and June of 2017, Tier 1 producers—the smallest of three farm sizes licensed by the state—grew less than 3 percent of Washington’s legal pot. In July of this year, Tier 1 producers sold only 2 percent of all cannabis on the market.

It appears that, as of last month, only half of Tier 1 licenses are even trying to turn a profit anymore. According to information from TopShelfData.com, of the 214 licensed Tier 1 producers, only 118 of them, or 55 percent of licensees, reported revenue to the Washington State Liquor and Cannabis Board in July. Of those 118 businesses reporting income to the WSLCB, only 50 reported bringing in more than \$10,000 in income for the month.

When the state created the rules, it specifically tried to make small farms like Gress’s economically viable by creating three different sizes of producer licenses. Allowing different license sizes, the thinking went, would allow the market to support small producers. That doesn’t appear to be happening.

Debbie Kracht, who owns Honey Creek Enterprises, one of the other eight active

Tier 1 producers in King County, said expensive regulations, a glut of weed in the market, and the state’s 37 percent excise tax on pot make it almost impossible to run a profitable Tier 1 farm.

“The biggest problem we have in Washington is the amount of taxes—there’s just not room for profit,” Kracht said.

Gress said her biggest limitation is Tier 1’s 2,000-square-foot limit on growing room. The WSLCB recently considered expanding the canopy for Tier 1 producers from 2,000 square feet to 4,000 square feet, but ultimately the board voted down the proposal, opting instead to allow producers to expand their growing space by buying up to two more producer licenses.

Gress said that wouldn’t solve the problem. Buying a Tier 2 license, which would give her up to 10,000 more square feet to grow pot, would run her \$50,000, she estimated. Gress wants the state to adopt a policy similar to Colorado, where producers are able to upgrade their license to a higher tier by demonstrating they are selling all of their product.

Kracht worries that the board’s decision to let producers own multiple licenses will let the state’s biggest farms, which were previously limited to 30,000 square feet of growing space, take an even larger share of the market.

“If the big Tier 3s can now go to 90,000 square feet, I just can’t even imagine how cheap they could sell it. They can dump product onto the market until they squeeze out anyone that can’t hang on,” Kracht said.

Mikhail Carpenter, a spokesperson for the WSLCB, said the board needs to find out how much square footage the entire market is using before it can consider rules allowing licensees to change tiers. The WSLCB knows how much total square footage is licensed—referred to as “canopy” in the industry—but not how much of that total is being used.

“We are currently working to verify current canopy in production. The board has indicated they would consider proposals to increase the canopy with more information,” Carpenter said in an e-mail.

To Gress, it shouldn’t matter how much total weight she is producing. State regulations allow boutique breweries and wineries to turn a profit even when they are producing a tiny fraction of what large companies produce. Will Washington’s legal marketplace be able to support tiny producers like her? That question is still up in the air. ■

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DAN SAVAGE'S

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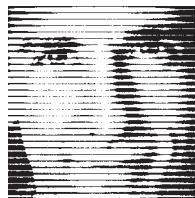
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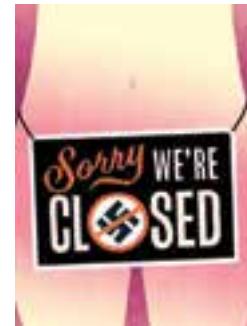


# SAVAGE LOVE

Don't Fuck Nazis **BY DAN SAVAGE**

*A few years ago, my dad was busted by the cops for using an online forum to solicit escorts. The arrest and infidelity destroyed his marriage to my mom. My brother and I were in our mid-teens at the time and were angry enough with him that we asked him to not seek custody. He obliged, and neither of us has seen him since. I miss my dad—or the man I thought he was. I know part of my anger comes from how badly he hurt my mom. As I mature, I'm wondering if I was unfair to my dad by cutting off all contact. I don't think sex work is immoral. I don't think people who see sex workers are bad. But because my dad was involved in this bust, and because I had to become aware of the double life he led, I felt uncomfortable around him. It doesn't help that some of the girls were not much older than I was at the time. I think I'd like to get to know my dad again, but I'm not sure what kind of relationship I'm ready to have. He was a wonderful father—and on some level, I recognize I cut him off when he showed me he was human. How do I reach out to him?*

*Please Help*



JOE NEWTON

Each of us is a writhing mass of contradictions, PH. We all have public personas and private personas, and there are always gaps between the two. And while those gaps, when exposed, can be mutually negating, that's not always the case. It is possible for someone to be a good dad and a shitty husband. The good dad you knew your dad to be? That wasn't a lie. It was one of your father's truths. That he failed as a husband and hurt your mom—with an assist from laws criminalizing sex work—is another of your father's truths.

You don't say why your dad was seeking sex outside the marriage, PH, and I can't imagine that was a conversation you wanted to have with your dad in your mid-teens—and it may not be one you ever want to have. But it's possible your parents' marriage was more complicated than you know. ("The victim of an affair is not always the victim of the marriage," as Esther Perel says.) But you're not an awful daughter for refusing to see your dad during a contentious, confusing, and most likely humiliating time. (I imagine there was press).

As for how to reach out, I think e-mail is the best way to reestablish contact after an estrangement. You can take your time crafting what you

want to say, and your dad can take his time crafting a response. And you've already written a good opening line for your first e-mail to your dad: "I'd like to get to know my dad again, but I'm not sure what kind of relationship I'm ready to have. But I'd like to start talking—via e-mail, for now."

Give your mother a heads up, PH, so she doesn't feel blindsided. Good luck.

*I'm a female masochist and super subby—I see nothing wrong with that. For the last couple of months, I've been pursuing "death wish" fantasies. When I start feeling low, I seek out guys on hookup sites who are sadistic enough that they might potentially help me carry it out. I've even gone so far as to put together a "blackmail package" for them, in case they start feeling like I might tell on them. I honestly wouldn't want anyone to get in trouble just because I'm not thinking right. My therapist knows about the masochist end of things, but I'm afraid to tell her this other part because I don't want to be put on any crazy pills. Is there a way for me to switch my brain from thinking about this and somehow find my way back to normal BDSM or something else entirely without turning off my sexuality completely?*

*Rather Not Say My Name*

There are fantasies that are simply too dangerous to realize, RNSMN, even with a willing victim/sub and a reckless perp/Dom. And any person who pushes a woman's "death wish" fantasy into potentially-carrying-it-out territory

deserves whatever trouble comes their way. Murder is wrong, even if the person wants it. And taking advantage of someone who clearly isn't in their right mind doesn't magically make manslaughter not criminal—"blackmail package" or no "blackmail package."

You must open up to your therapist about the risks you're taking, RNSMN. Some people with extreme and/or dangerous sexual obsessions have been successfully treated with talk therapy and low-dose antidepressants—meds, not "crazy pills." A good therapist and/or the right low-dose medication could help you find your way back to safer and saner BDSM practices without shutting off your sexuality completely.

*I'm a woman in my early 30s having sex with a guy in his early 20s. The sex is more than casual, and we really care about each other. My concern is this guy has some alt-right sympathies that reveal themselves in our political discussions. He's a Trump guy, but hesitates to admit it because he knows I'm anti-Trump. He shares memes created by Mike Cernovich and Milo Yiannopoulos, he gets his news from hard-right publications, and his sister and brother-in-law are Holocaust deniers. This concerns and confuses me because he's such a sweet guy and, honestly, so goddamn good in bed. He might be the best lay I've ever had. I can't reconcile these two sides of him, but I also can't help trying to enlighten him a little bit. One of his best features is his open-mindedness. He's read books and watched documentaries I've recommended. I feel a responsibility to this young, confused, and frankly not-too-bright person who's surrounded by bad influences. I want to be understanding and gently guide him in a better direction, but sometimes his ignorance is aggravating. I can also sense that he's beginning to feel a little judged, which can only make things worse. I keep thinking of your Campsite Rule, and I wonder at what point does one give up throwing logic and articles at someone who thought Hillary Clinton ran a child sex ring out of a pizza parlor? Can I continue to have sex with someone who thinks the left is conspiring to turn everyone communist?*

*Conflicted Lover*

*Don't fuck Nazis.*

If someone you just met tells you they're a Nazi, don't fuck that Nazi. If you're already fucking someone and they reveal themselves to be a Nazi, stop fucking that Nazi. If someone tells you they're a Nazi and you fuck that Nazi anyway and keep fucking that Nazi because they're good at sex (for a Nazi), your effort to "gently guide" that Nazi away from being a Nazi doesn't make it okay for you to fuck that Nazi.

Okay, okay: This guy might not be a Nazi at all—although it sure as fuck sounds like his family is, and they probably have more influence over him than you do. It's possible this young, confused, and not-too-bright boy is merely a Trump-supporting conspiracy theorist and maybe I'm still too upset about Charlottesville to be impartial. Or, hey, maybe this guy is already a Nazi and hasn't revealed the full extent of his odious political beliefs to you, CL, because the sex is good and he's hoping to fuck the Nazi into you before you can fuck the Nazi out of him.

Finally, good people don't worry about making Nazis "feel judged." Nazis should be judged—à la *Judgment at Nuremberg*, an old film with a feel-good ending that's worth watching right about now. Another thing good people don't do? They don't fuck Nazis. ■

On the *Lovecast*, women in gay bars—we have a problem: [savageLovecast.com](http://savageLovecast.com).

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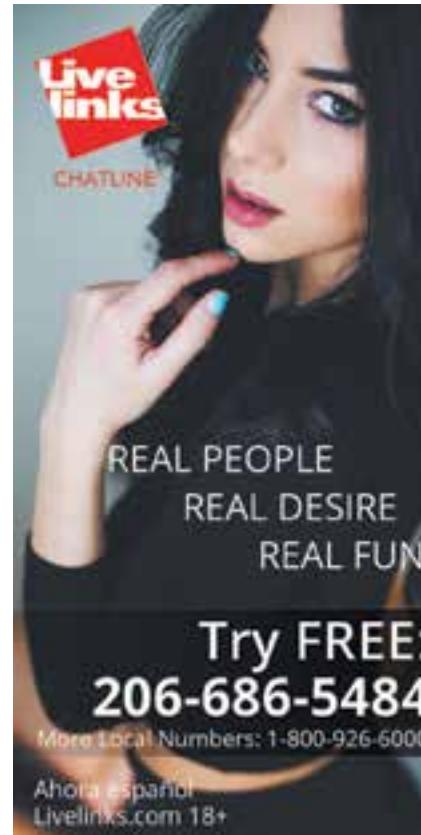
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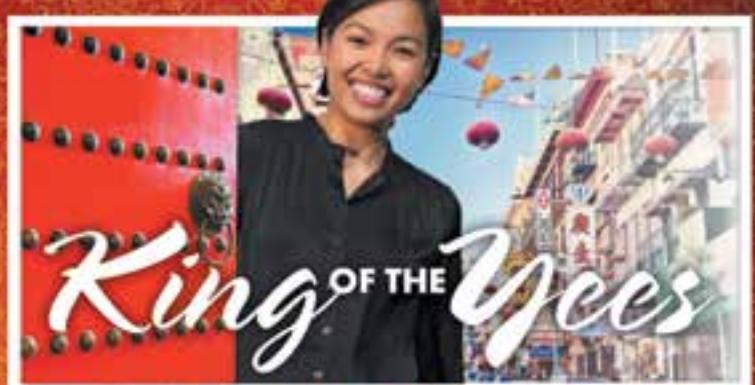
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# THINGS TO DO ARTS & CULTURE

## All the Events The Stranger Suggests This Week

Find the complete calendar of things to do in Seattle  
at [strangerthingstodo.com](http://strangerthingstodo.com)   Stranger Things To Do



**Lawrence of Arabia**  
at the 70mm Film Festival  
Aug 24-Sept 6 at Cinerama

### FILM

#### 70mm Film Festival

**DON'T MISS** Put down your phone and surrender to the splendor of actually-epic-scale cinema in the cathedral that is the Cinerama. Not much unites the films in this 10-day festival other than a commitment to MAGNITUDE, but several are essential viewing. I know you've heard it before, but I'll say it again: Seeing a film in a darkened theater with strangers is a secular sacrament. The fact that you can't pause, talk, text, or tweet until it's over is a feature. Please enjoy it while it's still available. (And if you must pick one, the answer is always *Lawrence of Arabia*—a film that couldn't be more timely.) (*Cinerama*, Aug 24-Sept 6) **SEAN NELSON**

*We also recommend...*

**13 Minutes:** Varsity Theatre, \$10.50  
**Attack the Block:** Grand Illusion, Sat Aug 26, 8 pm, \$15

**The Big Sick:** Various locations  
**Brigsby Bear:** Various locations

**Chicagoland Shorts Vol. 3:** Northwest Film Forum, Sat Aug 26, 2 pm, \$12

**Columbus:** SIFF Cinema Uptown, \$11/\$14

**Dunkirk:** Various locations

**Dune:** Central Cinema, Wed Aug 23, 9:30 pm, \$1.99

**In This Corner of the World:** SIFF Cinema Uptown, \$11/\$14

**Landline:** SIFF Cinema Egyptian, \$11/\$14

**The Little Hours:** Various locations

**Logan Lucky:** Various locations

**Moonlight:** Scarecrow Video, Wed Aug 23, 7 pm, free

**Moonrise Kingdom:** Central Cinema, Wed Aug 23, 7 pm, \$8

**Patti Cake\$:** SIFF Cinema Egyptian, opens Thurs Aug 24, \$11/\$14

**Rifftrax Live: Doctor Who:** Pacific Place, Thurs Aug 24, 7:30 pm, \$15.75

**Southside With You:** Scarecrow Video, Sun Aug 27, 7 pm, free

**Step:** Various locations

**Thelma & Louise:** Central Cinema, Aug 27-28, 7 pm, \$8

**Three Dollar Bill Cinema: Juno:** Cal Anderson Park, Fri Aug 25, 8 pm, free

**Wattstax at 45: A Celebration of Music & Culture:** Central Library, Thurs Aug 24, 6-9 pm, free

**Whose Streets?:** Northwest Film Forum, \$12, through Aug 31

Complete listings at [strangerthingstodo.com](http://strangerthingstodo.com)

### PERFORMANCE

#### Much Better

**DON'T MISS** What if you could take one drug to optimize your life and make you a better robot worker person? That's the emotional and cultural terrain Elisabeth Frankel explores in this premiere of *Much Better*, which was a semifinalist at this year's Eugene O'Neill Playwrights Conference. A brand-new New York-based theater company called Really Really is producing the show—its first—right here in Seattle. (*12th Avenue Arts*, Wed-Sat, \$28, through Sept 2) **RICH SMITH**

### We also recommend...

**Bard In A Bar: Julius Caesar:** Solo Bar, Wed Aug 23, 8 pm, free

**Bruce Bruce:** Parlor Live Comedy Club, Bellevue, Aug 24-26, \$25-\$35

**The Summer Bridge Project 2017:** Founders Theater, Aug 25-27, 7:30 pm, \$20-\$50

Complete listings at [strangerthingstodo.com](http://strangerthingstodo.com)

### FOOD & DRINK

#### Summerfeast by Marketshare

**DON'T MISS** Summerfeast is a dinner to raise money for MarketShare, a nonprofit that empowers "diverse communities to create public markets that fuel food entrepreneurship." In Seattle, this means they want to convert a portion of King Street Station into a bunch of food stalls, all of which would be operated by low-income immigrants or refugees. In addition to giving Pioneer Square a new place for lunch, the bazaar would be "a low-barrier food business start-up model for immigrant and refugee cooks revitalizing culinary careers left behind in native countries." That low-barrier part is super crucial! Income inequality persists in part because of the incredibly high bar that's set for people to participate in the capitalist system as owners, even small-time ones. MarketShare also offers all sorts of other crucial business coaching services, which is great because launching a small business is daunting enough without also

being a recent immigrant who is trying to figure out the absolute madhouse that is America. There will be a cocktail hour with appetizers by local immigrant-run restaurants, and Tamara Murphy of Terra Plata, whose food you already love, is furnishing tonight's dinner, so it's pretty much the biggest win-win ever. You spend \$75, you eat food from one of Seattle's culinary titans, and you raise money to help the next one get their start. It's a no-brainer. (*King Street Station*, Thurs Aug 24, 5:30-9:30 pm, \$75) **TOBIAS COUGHLIN-BOGUE**

*We also recommend...*

**14/48 + Nordo: Food Theater Thunderdome:** Nordo's Culinarium, Thurs-Sat, 8 pm, \$65, through Aug 26

**4th Annual Belltown Crush Block Party:** Bell Street Park, Sat Aug 26, 2-6 pm, \$25-\$35

**Celebrate Little Saigon 2017: Banh Mi Fest!:** Sierra Charter School, Sun Aug 27, 12-7 pm, free

**Chef Dinner Series Vol. XXXII: Seafood Boil:** E. Smith Mercantile, Sun Aug 27, 6-9 pm, \$65

**End of Summer Bash!:** Charles Smith Wines Jet City, Sat Aug 26, 4:30-9 pm, \$45, 21+

**Finnish Your Dinner:** Swedish Cultural Center, Fri Aug 25, 6-9 pm, \$28

**Obec Brewing Grand Opening:** Obec Brewing, Fri Aug 25, 4-11 pm, free

**Old Ballard Crayfish Party:** Seattle Maritime Academy, Fri Aug 25, 7-11 pm, \$75

**Pagkatig: An Homage to Filipino Ancestry:** Stone House Cafe & Bakery, Mon Aug 28, 5 and 7 pm, \$55

*Continued ▶*

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Sun 9/17 - Creating Better Relationships  
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Sat 9/23 - Bondage for Sex

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Yoga with **8 Limbs Yoga Centers** at 9 & 10:30 am & **One Gate** for Woodwinds and Percussion by **Benjamin Marx**, produced by **MV Music** at 12:30 pm.

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**The Stranger**

## THINGS TO DO ARTS & CULTURE



### Closed Quarters

Through Sept 29 at Vachon Gallery

SHANA HOEHN

**Seattle Highball Week:** Various locations, \$5, through Aug 27

**Sodo Block Party:** Sodo Urban Works, Sat Aug 26, 12-8 pm, \$45/\$55

Complete listings at [strangerthingstodo.com](http://strangerthingstodo.com)

### READINGS & TALKS

## Benjamin Percy: The Dark Net

**DON'T MISS** Before we go any further, it's important to know how deep Benjamin Percy's voice is. It's comically deep. It takes you a few minutes to overcome its startling deepness. But once you get past his sound and into his sense, you'll realize he's a strong advocate for and excellent executioner of the literary/genre novel hybrid. "Why can't the helicopter explode with pretty sentences?" he once asked a room full of Canadians during an event for the National Writers Series. Percy tests that question yet again in his new book, *The Dark Net*, which is about a Resistance forming in the shadier parts of the web. It's set in present day Portland, so there's a little pleasing local connection there, too. (*Elliott Bay Book Company*, Thurs Aug 24, 7 pm, free) **RICH SMITH**

We also recommend...

**Anastacia Renée Tolbert:** Hugo House First Hill, Fri Aug 25, 7-10 pm, free

**Dock Street Salon: Juan Carlos Reyes, Zachary Schomburg:** Phinney Books, Thurs Aug 24, 7 pm, free

**The Ninth Smoke Farm Symposium:**

Smoke Farm, Arlington, Sat Aug 26, 11 am, \$0-\$250

**Resist/Recharge: Langston and 21 Progress:** Saint John's Bar and Eatery, Thurs Aug 24, 6-8 pm, free

**Seattle Urban Book Expo 2:** Washington Hall, Sat Aug 26, 1-5 pm, free

Complete listings at [strangerthingstodo.com](http://strangerthingstodo.com)

### ART

## Closed Quarters

**DON'T MISS** UW MFA alum and 2013 Stranger Genius Rodrigo Valenzuela recently accepted a faculty position at UCLA. For *Closed Quarters*, he returned to Seattle as a curator. An exhibition of video art that highlights the relationship between domestic environments and privacy, gentrification, and intimacy, *Closed Quarters* presents the work of Zachary Fabri, Shana Hoehn, and Kenneth Tam. Taken as a group, these three works represent distinct strategies for investigating the potential of domestic spaces as sites of vulnerability to tease out the poetics—and potential—of how we relate to each other as bodies. (Vachon Gallery, Mon-Fri, free, through Sept 29) **EMILY POTHAST**

We also recommend...

### MUSEUMS

**African Renaissances:** Seattle Art Museum, Wed-Mon, \$20, through March 4

**Amie Siegel: Interiors:** Frye Art Museum, Tues-Sun, free, through Sept 3

Continued ▶



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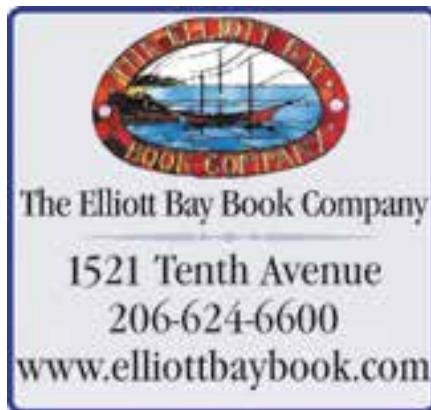
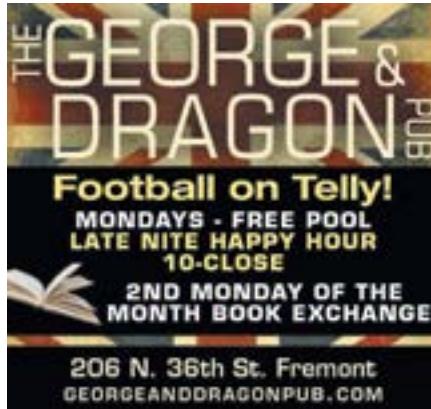
<b>MARK LANEGAN</b> with DUKE GARWOOD + LYENN + MIKE DUMOVICH & MARTIN FEVEYEAR AUGUST 24   9:00PM	<b>THE AFGHAN WHIGS</b> with HAR MAR SUPERSTAR OCTOBER 18   8:30PM
<b>FIDLAR</b> with THEE COMMONS AUGUST 25   9:00PM	<b>YELAWOLF</b> with MIKEY MIKE + BIG HENRI OCTOBER 25   8:30PM
<b>MANCHESTER ORCHESTRA</b> with TIGERS JAW + FOXING SEPTEMBER 19   8:00PM	<b>CRYSTAL CASTLES</b> KEXP + SHOWBOX PRESENT NOVEMBER 2   9:00PM
<b>AN EVENING WITH MAGPIE SALUTE</b> SEPTEMBER 27   8:30PM	<b>THE BREEDERS</b> NOVEMBER 9   8:30PM
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## THINGS TO DO ARTS & CULTURE

**Christopher Paul Jordan: Latent**  
**Home Zero:** Olympic Sculpture Park, free, through Oct 2

**Cut Up/Cut Out:** Bellevue Arts Museum, Wed-Sun, \$12, through Oct 22

**Daniel Minter: Carvings:** Northwest African American Museum, Wed-Sun, \$7, through Oct 8

**Denzil Hurley: Disclosures:** Seattle Art Museum, Wed-Mon, \$20, through Nov 5

**Doris Totten Chase: Changing Forms:** Henry Art Gallery, Wed-Sun, \$10, through Oct 1

**Electric Coffin: Future Machine:** Bellevue Arts Museum, Wed-Sun, \$12, through Sept 10

**If You Don't They Will: no. NOT EVER.:** Henry Art Gallery, Wed-Sun, \$10, through Oct 1

**Jacob Lawrence: Eight Studies for the Book of Genesis:** Henry Art Gallery, Wed-Sun, \$10, through Oct 1

**Kraft Duntz featuring Dawn Cerny: Fun. No Fun.:** Henry Art Gallery, Wed-Sun, \$10, through Sept 10

**Storme Webber: Casino: A Palimpsest:** Frye Art Museum, Tues-Sun, free, through Oct 29

**Summer Wheat: Full Circle:** Henry Art Gallery, Wed-Sun, \$10, through Sept 17

**Teardrops That Wound: The Absurdity of War:** Wing Luke Museum, Tues-Sun, \$17, through May 20

**Terracotta Warriors of the First Emperor:** Pacific Science Center, \$35, through Sept 4

**We Are the Ocean: An Indigenous Response to Climate Change:** Wing Luke Museum, Tues-Sun, \$17, through Nov 12

**Yayoi Kusama: Infinity Mirrors:** Seattle Art Museum, Wed-Mon, \$35, through Sept 10

**Year of Remembrance: Glimpses of a Forever Foreigner:** Wing Luke Museum, Tues-Sun, \$17, through Feb 11

**Zhi Lin: In Search of the Lost History of Chinese Migrants and the Transcontinental Railroads:** Tacoma Art Museum, Tues-Sun, \$15, through Feb 18

## GALLERIES

**Aaliyah Gupta: Target:** CORE, Wed-Sat, free, through Aug 26

**Borderlands:** King Street Station, Fri-Sun, free, through Oct 29

**Deborah Faye Lawrence: Strumpet of Justice:** BONFIRE, by appointment, through Aug 31

**Einar & Jamex de la Torre:** Prographica / KDR, Tues-Sat, free, through Sept 2

**Guy Anderson: Paintings:** Greg Kucera Gallery, free, through Aug 25

**Leon Finley: Swallow Me:** The Alice, Sat, free, through Aug 26

**Markel Uriu: Detritus:** METHOD, Fri-Sat, free, through Sept 23

**Martin Lewis:** Davidson Galleries, Tues-Sat, free, through Sept 2

**National Heritage Award Artists: Mary Lee Bendolph, Loretta Pettway, and Lucy Mingo:** Greg Kucera Gallery, Tues-Sat, free, through Aug 25

**Out of Sight:** Vital 5 Productions, Fri-Sun, \$10, through Aug 27

**Patrick Kelly: In Time:** Bridge Productions, Thurs-Sat, free, through Sept 2

**Reduction Woodcut Masters (Contemporary Department):** Davidson Galleries, Tues-Sat, free, through Sept 2

**Seven Bodies: New Members' Show:** SOIL, Thurs-Sun, free, through Sept 2

Complete listings at [strangerthingstodo.com](http://strangerthingstodo.com)

# THINGS TO DO MUSIC

## Noteworthy Shows This Week

strangerthingstodo.com [@SEShows](#)



**Puget Soundtrack: The Holy Mountain, live soundtrack by Zen Mother**

Fri Aug 25  
at Northwest Film Forum

LAUREN RODRIGUEZ

### WEDNESDAY 8/23

#### Actress, as\_dfs, Raica, Bardo:Basho

(Kremwerk) Actress (aka UK electronic-music producer Darren Cunningham) has spent the last 13 years subverting conventions and baffling even the most advanced techno heads. With a deftness few can match, Actress submerges his tracks in a mysterious miasma and stealthily blurs genre elements, while intentionally undercutting rhythmic fluidity in order to keep the dance floor off-balance. It's a courageous approach that left most at Actress's 2013 Decibel Festival show vexed. His new album, *AZD*, sounds like his most up-tempo and danceable, but it still reveals an artist constitutionally unable to sound typical. If *Eraserhead* had a club scene, something that sounds like *AZD* would be soundtracking it. In a world of interchangeable techno artists, Actress goes out on a precarious limb—and then flips the bird to the uncomprehending. **DAVE SEGAL**

are leftist, and the synths are analog. If the Source Ensemble feature more group vocals than before, the end result recalls the multi-tracking that characterizes her solo work. In addition to longtime collaborators Emmanuel Mario (drums) and Xavi Munoz (bass), the band's debut, *Finding Me Finding You*, features David Thayer (keyboards, flute), Phil M FU (synths, electronics), Mason le Long (guitar), Rob Mazurek (coronet), and a lovely duet with Hot Chip's Alexis Taylor. If liturgical music for atheists is a thing that can actually exist, it lives on this record. **KATHY FENNESSY**

### THURSDAY 8/24

#### Mark Lanegan Band, Duke Harwood, Lyenn, Mike Dumovich, Martin Feveyear

(Showbox) Even without taking into account Mark Lanegan's legendary voice, it shouldn't be a stretch to call him one of the foremost poets of our time. He's certainly prolific, having partnered in his post-Screaming Trees career with such disparate acts as Isobel Campbell (Belle and Sebastian) and Queens of the Stone Age. Yet whether he finds himself in a soft Americana setting or heavy stoner metal, his gravelly, beautiful-like-an-oil-slick voice is one that can take the air out of any room. His latest album, *Gargoyle*,

consists of more of the tortured highway blues he seems to favor and abounds with sickeningly beautiful lines like "Wild thing, see the monkey in the jungle swing, canary in the cavern sing, that the devil lives in anything." **TODD HAMM**

#### San Cisco, Wooing

(Barboza) San Cisco are one of the thousands of bands who have gotten their start on Australian radio station triple j's *Unearthed*, a website where independent Aussie acts can upload their songs directly to people who are looking for new music. Shortly after presenting their tracks in 2009, San Cisco's infectious strain of indie pop led them to a record deal with Fat Possum Records, making them the first Australian act to sign with the label. Since then, San Cisco have been churning out massive pop tunes, as nearly every track on their newest record, *The Water*, sounds like it could be the backdrop to a sunny summer day. Triple j also named them as the #12 discovery on *Unearthed*... not too shabby out of more than 75,000 artists. **ANNA KAPLAN**

#### Diamond Head, Substratum, Skelator, Ape Machine, Salem Knights

(El Corazon) I'll take Mötley Crüe's "Shout at the Devil" over Diamond Head's same-titled tune, as a tune. But Diamond Head, unkillable

more than 40 years after hatching, make more sense as "Devil"-dunking wise men on their new self-titled set. Here he comes! He's bad! He'll fuck you up! Shout him down! Stand your ground! They sing about hot love and wizards, too. Oh, wait a minute. Looks like "Wizard Sleeve" is... about hot love. I'll leave you to draw the connecting lines... never heard it called that before, anyway... Hot riffs, satisfyingly typical hard-rock lead guitar, bashing cymbals, and the creepiest bit (saved for last) is called "Silence" and rips off Led Zeppelin's "Kashmir" with zombie-horde lyrics, even! **ANDREW HAMLIN**

### FRIDAY 8/25

#### Beck

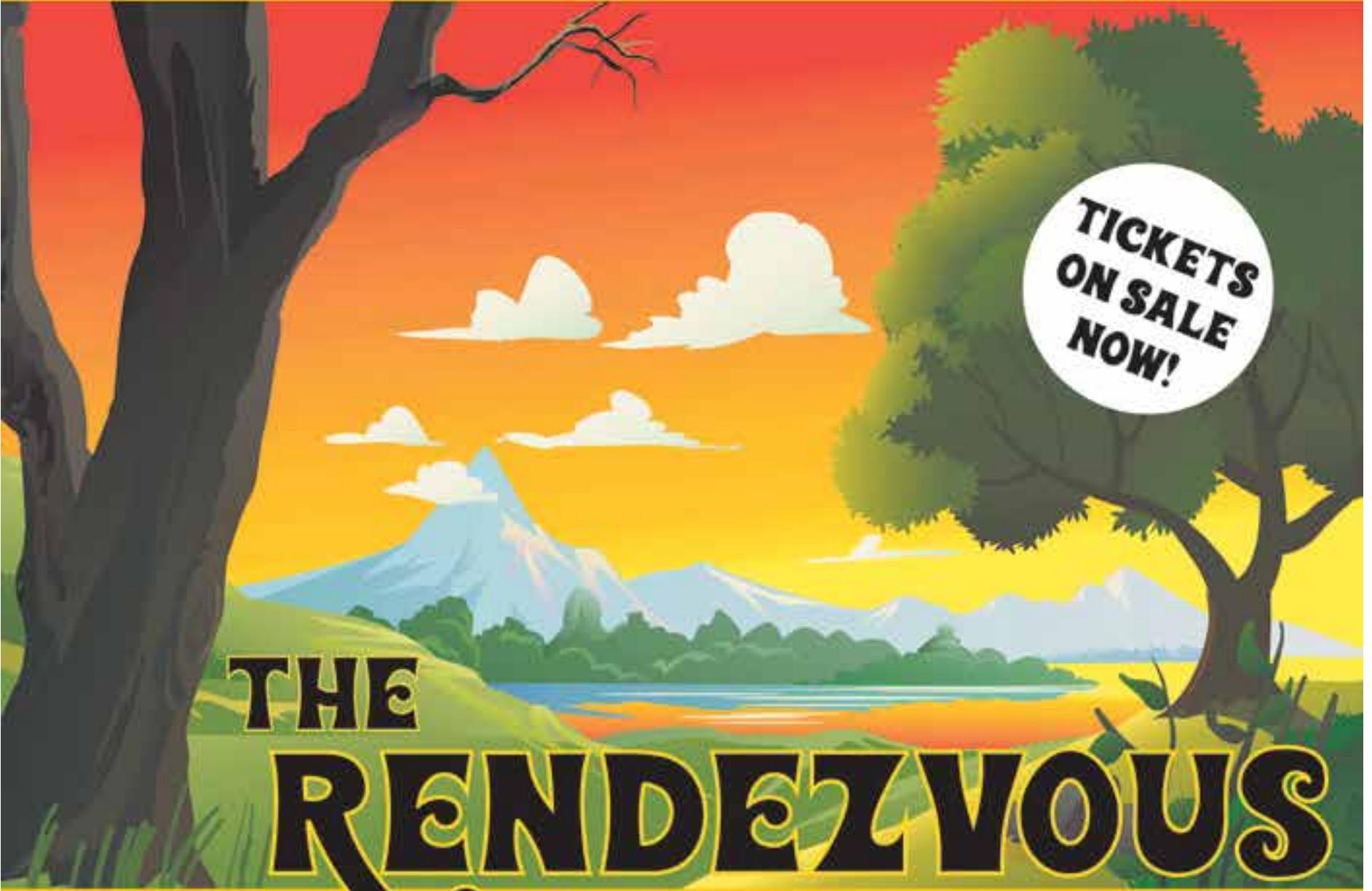
(Marymoor Park, all ages) It's remarkable to have lived through so many phases of Beck—from loving the sound of "Loser" to scorning its novelty (that was about a week) to doubting his debut full-length could possibly be any good to then hearing *One Foot in the Grave* and being like "holy shit, he's brilliant" to going back to *Mellow Gold* and feeling like an idiot for almost missing it for no reason then seeing him live and thinking he should probably stick to the studio then hearing *Odelay* and not knowing how to feel but essentially loving it, to seeing

*Continued ▶*

#### Lætitia Sadier Source Ensemble, Heather Trost

(Sunset) Whether she's operating under her own name or as part of a group, there's no mistaking Lætitia Sadier's velvety voice and retro-futuristic aesthetic. In French or English, her enunciation is precise, her politics

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DANBERT NOBACON AND THE AXIS OF DISSENT**



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## THINGS TO DO MUSIC

the *Odelay* tour and realizing that once he ditched the rock band he was one of the most inspired and versatile performers around, to then slowly losing track of which record was his most recent—*Modern something?* Wasn't there one about an ocean?—but still knowing in your heart that he is, was, and has always been amazing. What a thing to live in an age when it's possible to take an artist like Beck for granted. **SEAN NELSON**

### Swans, Okkyung Lee

(Neptune, all ages) It's the last go-round for Swans as we've known the band over the last seven years, as leader Michael Gira\* reassesses in which direction his musical path will veer. He drops a hint in a press release: "I seem to have the sound of a sustained chord in my mind—not the striking of the chord, but what hangs in the air after as it dissipates." Whereas Swans began in the early 1980s as none-more-grim no wave nihilists, they've since transformed into sadistic electro mojos, bleak folk troubadours, radiant trance-rock dynamos, and mantric goth-rockers, with the common threads over the last 35 years being transcendence through repetition, remorseless intensity, and rejection of frippery. Tonight they'll likely draw heavily from the most recent album, 2016's majestic, refulgent *The Glowing Man*. (\* In 2016, Larkin Grimm—a musician who enlisted Gira to produce her 2008 album, *Parlar*—accused him of rape; Gira and his wife, Jennifer, vigorously denied the claim.) **DAVE SEGAL**

### Marc Barreca, Jake Muir, Steve Peters

(Chapel Performance Space, all ages) It's a

safe bet that Marc Barreca is the world's only bankruptcy judge to release a cult-classic experimental electronic album that doubles as a commentary on late capitalism. Barreca's 1983 opus *Music Works for Industry* was reissued earlier this year by Freedom to Spend, and its combination of gloomy, William Basinski-like atmospheres and industrial samples still confounds 34 years later. That record is a highlight of Barreca's extensive catalog, but his more recent work also shows a mastery of mood, texture, and pacing. Striking a more bucolic tone is opener Jake Muir, a fellow Seattle ambient artist who released his debut on local label Further Records last year and whose fluid, field-recording-heavy compositions subtly evoke Pacific Northwest landscapes. **ANDREW GOSPE**

### Puget Soundtrack: *The Holy Mountain*, live soundtrack by Zen Mother

(Northwest Film Forum, all ages) Alejandro Jodorowsky may be best known for the films he did not make. The Chilean film director and comic-book luminary unsuccessfully attempted to make a huge adaptation of *Dune* in the late 1970s. That project never came to fruition, but it did create the entire 1980s sci-fi film renaissance, according to a ridiculously entertaining 2013 documentary about the maverick director's attempt to interpret Frank Herbert's novel. Before then, Jodorowsky was more famous for existentialist, sexual, and absurdly entertaining fantasy films like 1973's *The Holy Mountain*, which was funded by John Lennon and Yoko Ono. It makes perfect sense that local ambient psychedelic rockers Zen Mother

will provide a live soundtrack to this genre-defying, mythopoetic epic. **JOSEPH SCHAFER**

### SATURDAY 8/26

#### Dead Cross, Secret Chiefs 3

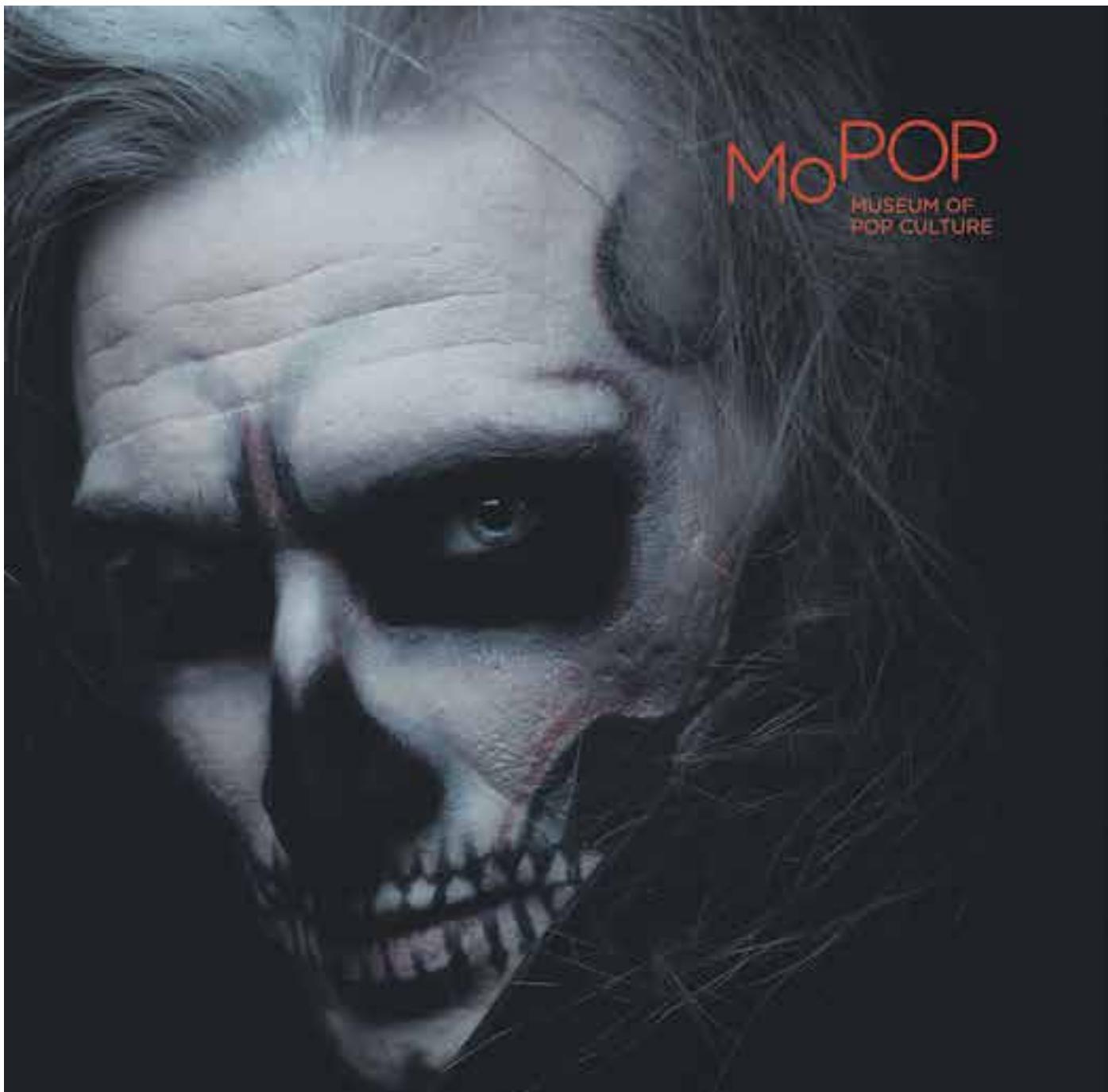
(Showbox, all ages) Dead Cross were originally one of several side projects for members of San Diego's sci-fi grind outfit the Locust, but with the distinct advantage of former Slayer drummer Dave Lombardo manning the kit. For the first couple of years, Dead Cross were a lean and mean thrash hardcore band. But founding singer Gabe Serbian defected, Mike Patton (Faith No More, Mr. Bungle, Fantomas) took over vocal duties, and now the band sounds like a more unhinged incarnation of the Jello Biafra/Ministry mash-up Lard. Patton's musical fingerprint inevitably makes things more enigmatic and surly, as is evident with Secret Chiefs 3, which is essentially Mr. Bungle minus the frontman, who retain the kitchen-sink approach of albums like *Disco Volante* while excising its abrupt stylistic shifts and schizophrenic aura. **BRIAN COOK**

#### Jarrad Powell, Golden Retriever

(Chapel Performance Space, all ages) As director of Seattle ensemble Gamelan Pacifica, Jarrad Powell has been responsible for a lot of spectral, deeply tranquil music in the namesake vein of that group. They prove that the beautifully tintinnabulating gongs of gamelan never wear out their welcome, never fail to dissipate your anxiety (of which we have a surplus this year). Powell's solo output also is profoundly meditative and teeming with

*Continued ▶*

&lt;img alt="Complex block containing promotional material for the Triple Door dinner &amp; show. It includes the Triple Door logo, social media links, and a list of performances for August 23, 24, 25, 26, 27, 28, 29, 30, and September 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, and October 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, and November 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, and December 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, and January 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, and February 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, and March 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 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THE LANDMARKS

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SUNDAY 8/27

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8/24 THURSDAY		The Crocodile Presents: <b>Planes On Paper</b> Tall Tall Trees (Release tour), Ritchie Young of Loch Lomond (EP release show, Hush Records) 21 and over
8/25 FRIDAY		Da808 & The Crocodile Present: <b>Mike Love</b> Two Story Zori All ages
8/26 SATURDAY		The Crocodile Presents: <b>Frankie Cosmos</b> All ages
8/31 THURSDAY		The Crocodile Presents: <b>Shaman's Harvest</b> 21 and over
9/5 TUESDAY		The Crocodile Presents: <b>Now, Now</b> Cumulus All ages



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# THINGS TO DO MUSIC

All the Shows Happening this Week

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★ = Recommended ④ = All Ages

WED 8/23

### LIVE MUSIC

**BARBOZA** Ronhaar, Wade James Phillips, The Breaking, 8 pm, \$8/\$10

④ **EL CORAZON** The Smith Street Band, The Flatliners, Dead Bars, 7 pm, \$13/\$15

★ **FROLIK** Blackheart Honeymoon, 7 pm, free

**THE FUNHOUSE** Flicker and Fade, Civil Youth, Moments, Mister Master, 8 pm, \$8/\$10

**HIGH DIVE** Shower Scum, Zigtebra, The Ram Rams, Rat Queen, 8 pm, \$6/\$8

**HIGHWAY 99** John Maxwell's Acoustic Juke Joint, 8 pm, \$7

★ **KREMWERK** Actress, as\_dfs, Raica, Bardo:Basho, 9 pm-1 am, \$15/\$20

**LO-FI** Emby Alexander with Austin Harshman, 8 pm

**NECTAR** Talking Dreads, Spare Rib & The Bluegrass Sauce, 8 pm, \$10

**THE ROYAL ROOM** Funk Church, 10 pm, free

④ **SHOWBOX** Pokey LaFarge with Ruston Kelly, 8:30 pm, \$23/\$25

**SUBSTATION** Vivian, Bes, Professor Sweater, 8 pm, \$8

★ **SUNSET TAVERN** Lætitia Sadier Source Ensemble, Heather Trost, 9 pm, \$15

**TRACTOR TAVERN** Shakey Blankets, The Drifter Luke, Bruised Hearts Revue, 8 pm, \$8

★ **TRIPLE DOOR** Latrice Royale: Here's to Life, 7 pm, \$25/\$30

④ **VERA PROJECT** Jo Pased, Roy Rodgers, Pleasures, Big Buddy, 8 pm, \$8/\$10

**JAZZ**

★ **BARCA** Jazz at Barca, 9 pm-midnight, free

★ **JAZZ ALLEY** Maceo Parker, 7:30 pm, \$40.50

★ **TRIPLE DOOR** Latrice Royale: Here's to Life, 7 pm, \$25/\$30

④ **VERA PROJECT** Jo Pased, Roy Rodgers, Pleasures, Big Buddy, 8 pm, \$8/\$10

**DJ**

**BASTILLE CAFE BAR** Le Verlan with DJ Paces Lift, 8-11 pm, free

**CONTOUR** Jaded, 9 pm, free

**GRIM'S** Special Blends, 8 pm-2 am, free

★ **HAVANA** Sophisticated Mama, 9 pm, free

**KREMWERK** Tom Kha & Kremwerk Present: Fixate & Shield, 10 pm-2 am

**PONY** Medical RX, 9 pm, free

④ **NIGHTCLUB** Studio 4/4: Christian Martin, 9 pm-2 am, \$12

**R PLACE** Thirsty Thursdays: DJ Flow, 9 pm, free

**THE BALLROOM** Throwback Thursdays, 9 pm, free

**TIMBRE ROOM BUTT DAY**, 5-9 pm, free

**TRINITY** Beer Pong Thursdays, 9 pm-12 am, free

THURS 8/24

### LIVE MUSIC

★ **BARBOZA** San Cisco with Woong, 8 pm, \$12/\$15

**CENTRAL SALOON** Miles Nielsen, 9 pm

**CHOP SUEY** Who Is She?: Astro King Phoenix, Tres Leches, Falon Sierra, 7 pm, \$8

**CONOR BYRNE** Bad Saint, The Head, Girls Named Tomorrow, 8-11 pm, \$8

**CROCODILE** Planes on Paper, Tall Tall Trees, Richie Young, 8 pm, \$15

★ **EL CORAZON** Diamond Head, Substratum, Skeleton, Ape Machine, Salem Knights, 8 pm, \$20/\$25

**FREMONT ABBEY** Tom Brosseau and Daniel Levitin, 8-10:30 pm, \$12-\$15

**THE FUNHOUSE** Mugen Hoso, Acid Teeth, Ex Licks, Prison, 9 pm, \$6/\$8

**HIGH DIVE** Marmalade, 8 pm, \$6

**CROCODILE** Mike Love and Guests, 8 pm, \$16

④ **EL CORAZON** American Me, Give Em Blood, Critic, Idols, Groundfeeder, The

**THE KRAKEN BAR & LOUNGE** Dogs Of War, Lb., Pink Muscles, Levi Manis,

**THE ROYAL ROOM** MVP: Michael Jackson vs. Prince, 9 pm, \$10

**SEAMONSTER** 700 Saturdays, 10 pm, \$10

★ **SHOWBOX** Dead Cross with Secret Chiefs 3, 9 pm, \$25/\$28

**SLIM'S LAST CHANCE** 8th Annual Cornbread Ball, 26, noon-1 am, \$10

**SUBSTATION** Brad Yaeger & The Night Terrors, This Definite Show, WE BUY GOLD, Pink Octopus, 8 pm, \$8

**SUNSET TAVERN** Ole Tinder, Jeremy Pinnell, Gus Clark, 9 pm, \$10

④ **TIGER MOUNTAIN** NUDIST PARK Nudestock, 11 am-6 pm, \$16

**TIM'S TAVERN** Kings of Cavalier, Eroder, Crown Villains, Late Night Shiner, 8 pm, \$5

★ **TRIPLE DOOR** Kim Virant with Danny Newcomb, 8 pm, \$15

④ **VARIOUS LOCATIONS** SODO Summer Session, 10 am-9 pm, free

**VERMILLION** Session Fridays, 10 pm-2 am, free

**VICTORY LOUNGE** Dry

### CLASSICAL/OPERA

**ALL PILGRIMS CHURCH**

Seattle Acoustic Festival, Aug 25-26, 6 pm, By Donation

### VARIOUS LOCATIONS (AROUND WHIDBEY ISLAND)

3rd Annual Luise Greger Women in Music Fest, \$20

SAT 8/26

### LIVE MUSIC

**BARBOZA** Fonzarelli, Freeway Park, The Finger Guns, 7 pm, \$8/\$10

**BLACK LODGE** Hazzard's Cure, Wild Hunt, Kihalas, Ashen Pyre, 9 pm, \$5-\$10

### BLUE MOON TAVERN

Familiars, Paisley Devil, Baby Jessica, 9 pm

### CAL ANDERSON PARK

Zulu Park Jam, 4-8 pm, free

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Dent May with iji, 9 pm, \$8/\$10

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Connection Fest, 4 pm, \$10/\$15

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### HIGH DIVE

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### HIGHWAY 99

Kara Grainger, 8 pm, \$17

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Suburban Vermin, Offtrak, Dead Sonics, Stop Don't Stop, 9 pm, \$7

### KREMWERK

Raiz with Guests, 10 pm-3 am, \$10

### LINDA'S TAVERN

Linda's Fest 2017, 5-10 pm, free

### NECTAR

Tribute to The Who: Live at Leeds, 8 pm, \$10/\$15

### NEUMOS

Jidenna, 8 pm

### NIGHTCLUB

Haute Sauce: Ma\$e, 10 pm-2 am, \$30

### RENDEZVOUS

Discordia, Watch Rome Burn, Sun Mother, MixedUp, 9 pm, \$8

### THE ROYAL ROOM

MVP: Michael Jackson vs. Prince, 9 pm, \$10

### SEAMONSTER

700 Saturdays, 10 pm, \$10

### SHOWBOX

Dead Cross with Secret Chiefs 3, 9 pm, \$25/\$28

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8th Annual Cornbread Ball, 26, noon-1 am, \$10

### SUBSTATION

Brad Yaeger & The Night Terrors, This Definite Show, WE BUY GOLD, Pink Octopus, 8 pm, \$8

### SUNSET TAVERN

Ole Tinder, Jeremy Pinnell, Gus Clark, 9 pm, \$10

### TIGER MOUNTAIN

Nudestock, 11 am-6 pm, \$16

### TIM'S TAVERN

Kings of Cavalier, Eroder, Crown Villains, Late Night Shiner, 8 pm, \$5

### TRIPLE DOOR

Kim Virant with Danny Newcomb, 8 pm, \$

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**JAZZ**

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★ JAZZ ALLEY Maceo Parker, 9:30 pm, \$40.50  
SEAMONSTER Jazz Brunch, Sat, noon, free; Cubano Y Latino, 7 pm, \$10

**DJ**

ASTON MANOR NRG Saturdays, 10 pm-2 am, free  
BALLARD LOFT DJ Saturdays, 10 pm, free  
BARBOZA Hey Now, 10:30 pm, free  
CHOP SUEY Dance Yourself Clean, 9 pm, Free/\$5  
★ CUFF DJ Night: Rotating DJs, 10 pm-3 am, free  
FOUNDATION Elevate Saturdays, \$15-30  
HARD ROCK CAFE Saturday Sessions on the Rooftop, 11 am-2 pm, free  
HAVANA Havana Social, 9 pm, \$15  
KREWMWERK Kiss Off, 10 pm-2 am, \$5/\$7  
MONKEY LOFT Diggin Deep, 10 pm, \$15/\$20  
NEIGHBOURS Powermix, 8 pm-4 am, \$5  
PONY Luv' Ladder, 9 pm, free  
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THERAPY LOUNGE Stripes, 10 pm-2 am, \$5  
TIMBRE ROOM MELT: Two Room Party, 10 pm-2 am, \$5/\$10  
TRINITY Reload Saturdays, 9 pm, free

**CLASSICAL/OPERA**

ALL PILGRIMS CHURCH Seattle Acoustic Festival, 6 pm, By Donation  
BENAROYA HALL The World of Stephanie Reese, 6:30 pm, \$35-\$45  
VARIOUS LOCATIONS (AROUND WHIDBEY ISLAND) 3rd Annual Luise Greger Women in Music Fest, \$20

**SUN 8/27**

**LIVE MUSIC**

BARBOZA The Sweepings, 8 pm, \$10/\$12  
THE FUNHOUSE Top Down, Softboys, The Carols, 9 pm, \$6/\$8  
GAY CITY Homeward Bound: A Trans/GNC Music Showcase, 5-9 pm, \$10 suggested donation  
HIGH DIVE Bandz Marino, Inkubiz, The Lunatics, Seven The Pantha, Self Made, DJ Guerrilla, 8 pm, \$10  
THE KRAKEN BAR & LOUNGE Burn Burn Burn, OC45, Land of Wolves, Millhouse, 9 pm, \$7  
★ SNOQUALMIE CASINO Air Supply, 7 pm, \$30-\$55  
SUBSTATION KOSIN, Avon Dale, Hi Crime, 8 pm, \$8  
SUNSET TAVERN Cathedral Pearls, Minden, Baby Jessica, 8 pm, \$8  
★ TRIPLE DOOR Doyle Bramhall II, 7:30 pm, \$25-\$35  
VERA PROJECT Milo, Randal Bravery, SB The Moor, Kenny Segal, 8 pm, \$8/\$10  
VICTORY LOUNGE Digisaurus, 8-11 pm  
★ WEREWOLF VACATION Lilac, Donormaal, Briana Marela, Toya B, 8 pm-midnight, \$7

**JAZZ**

DARRELL'S TAVERN Sunday Night Jazz Jam, 8 pm, free  
FREEWAY PARK Free Blues & Cool Jazz Series, 2-4 pm, free  
★ JAZZ ALLEY Maceo Parker, 7:30 pm, \$40.50

★ TULA'S Jim Cutler Jazz Orchestra, 7:30 pm, \$10  
VITO'S RESTAURANT & LOUNGE The Ron Weinstein Trio, 9:30 pm, free; Bob Hammer, 6 pm, free

**DJ**

BALTIC ROOM Resurrection Sundays, 9 pm-2 am, \$5  
CONTOUR Top A Top, 9 pm, free  
CUFF Sunday Tea Dance, 5-11 pm, free  
HIGH DIVE Bandz Marino, Inkubiz, The Lunatics, Seven The Pantha, Self Made, DJ Guerrilla, 8 pm, \$10  
KREWMWERK Fraktured, 9 pm-2 am, \$10  
NEIGHBOURS Noche Latino, 10 pm-2 am, \$5  
PONY The World's Tiniest Tea Dance, 4-9 pm, free  
R PLACE Homo Hop, 10 pm  
★ RE-BAR Flammable, 10 pm-3 am, \$10

CLASSICAL/OPERA  
★ ST. MARK'S CATHEDRAL Compline Choir, 9:30 pm, free  
VARIOUS LOCATIONS (AROUND WHIDBEY ISLAND) 3rd Annual Luise Greger Women in Music Fest, \$20

**MON 8/28**

**LIVE MUSIC**

★ HIGHLINE Weedeater, Telekinetic Yeti, Un, Dangg, 8 pm, \$14/\$17  
SUNSET TAVERN Arthur James, Veronica May, Young Chhaylee, 8 pm, \$8  
TRACTOR TAVERN Jason Boland & The Stragglers with Jones & Fischer, 8 pm, \$16  
DJ  
BALTIC ROOM Jam Jam, 9 pm, \$10  
★ BAR SUE Motown on Mondays, 10 pm, free  
★ CROCODILE Homage: Phife Dawg, 8 pm, \$2

**TUE 8/29**

**LIVE MUSIC**

BLUE MOON TAVERN Totusek Tuesday Nights, 8-11 pm, free  
CHOP SUEY Jason Clackley & The Exquisites, Clone Wolf, Baywitch, 8 pm, \$8/\$10

THE FUNHOUSE Litter with The Screaming Peacocks, 9 pm, \$5/\$7  
HIGH DIVE Thom Celica, Scorpiknox, Sam Cobra, 8 pm, \$6/\$8

THE KRAKEN BAR & LOUNGE Dead Bars, Gentlemen Prefer Blood, Odd Robot, Dopers, 9 pm, \$7  
RENDEZVOUS First Time In Color, Theories of Flight, Midnight Atmosphere, 7:30 pm, \$10

THE ROYAL ROOM Crystal Beth & the Boom Boom Band, 8 pm, free  
★ STUDIO SEVEN Coast 2 Coast Live Artist Showcase, 7 pm, free

SUNSET TAVERN Wes Sp8 and the Apollo Proxy, The Sinbound, 8 pm, \$8  
TIM'S TAVERN Rock-O-Taco Tuesdays, 8 pm, free

**JAZZ**

★ JAZZ ALLEY Buika, 7:30 pm, \$36  
THE ROYAL ROOM The Suffering Fuckheads, 10 pm, free  
SEAMONSTER Joe Doria Presents, 10 pm, free

**DJ**

BALTIC ROOM Drum & Bass Tuesdays, 10 pm, free  
★ HAVANA Real Love '90, 9 pm, \$5/Free  
★ LO-FI Stop Biting, 9 pm, \$5  
R PLACE Turnt Up 2days, 10 pm, free

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<b>Tue 8/29 9pm</b>	<b>STOP BITING BEAT-MAKERS SHOWCASE</b>
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# MUSIC



**MARC BARRECA** *Ambient in the court.*

DAVE SEGAL

## Marc Barreca's Strange Double Life

The Seattle Judge Makes Experimental-Electronic Music on the Side

BY DAVE SEGAL

**B**y day, Marc Barreca serves as a bankruptcy judge in Seattle, a job he's held since 2010. By night, he creates fascinating experimental-electronic music. It's a weird and unique dichotomy, but Barreca treats the situation as if it's no big deal, even while admitting in an interview at his West Seattle studio that these "worlds don't intersect even a little bit, so it's an odd set of affairs."

Few of Barreca's coworkers know about his musical activities. He senses that they just wouldn't get it, and his personality prohibits him from blabbing, though there's no law forbidding him to speak of it, as long as he doesn't promote himself from the bench.

"I've scoured the canons of judicial ethics," Barreca says, "and I saw nothing in there about electronic music, as long as I promise not to make any money at it... which is assured."

**Marc Barreca**  
w/Jake Muir, Steve Peters  
Fri Aug 25, Chapel Performance Space, 8 pm, \$5-\$15, all ages

We laugh, because the market for Barreca's brand of cerebral tone exploration is minuscule. But those who do love it, do so passionately. For example, a clerk for a New York district court judge once gushed, "Oh my god! You are the same guy who did [the 2012 album] *Tremble... and you're a bankruptcy judge? I love this!*" If only more legal professionals did what Barreca's doing, our society might be better off.

Back in the late 1970s and early 1980s,

Barreca was one of a handful of Seattle/Olympia musicians making distinctive electronic recordings and performing live improvisations, most of which had gone largely ignored until this decade, when small labels like New York's RVNG Intl. and Germany's VOD began reissuing the works of K. Leimer, Savant, Young Scientist (Seattle's first live electronic band, featuring Barreca, James Husted, and the Blackouts' Roland Barker; Barreca describes them as sounding like *Zeit*-era Tangerine Dream), and the good judge himself. Going to law school and raising a family halted Barreca's musical career from about 1986 to 2006. But once his kids had gone to college and he left his high-pressure law firm for the bench, Barreca resumed recording and put out several full-lengths that have strengthened his legacy as one of Seattle's foremost purveyors of heady minimalist composition.

Whereas his professional life is highly structured, Barreca's music isn't conceived with any specific function in mind. He mainly thinks of it as something you'd want to hear on a powerful stereo system in your home, as you would the work of vintage synth music by Morton Subotnick and Pauline Oliveros, both of whom Barreca reveres.

Discussing his latest collab with Leimer, *Dual Mono*, Barreca describes it as "objectively trying to be minimal ambient. I don't want to say 'music for airports,' but sort of intended to be subliminal, background-y, but good."

Speaking of Leimer, Barreca considers his music "more smoothly harmonic. Mine is a little more dynamic. I've always liked Subotnick, so it's sort of like if you could picture Robert Fripp and Brian Eno meeting Morton Subotnick on a cold night or something, that's what I've striven for. You get a lot of intense electronic stuff in there alongside some ambient sensibilities."

In recent years, Barreca's mysterious, ambient-leaning excursions have enjoyed a renewed interest thanks to RVNG Intl.'s March reissue of his 1983 masterpiece, *Music Works for Industry* (via its Freedom to Spend subsidiary). Earlier this year in these pages, I called it a "classic critique of capitalism set to post-*My Life in the Bush of Ghosts* eeriness." The record abounds with subtly unnerving atmospheres, hypnotic rhythms, and a riveting sense of systemic malfunction. It's a rare fusion of industrial-inflected production with the quirky percussion accents of exotica.

Further profile raising has come through Leimer's Palace of Lights, which has issued several of Barreca's recent albums on CD, while re-releasing on vinyl his local touchstone of early electronic music, 1980's

*Twilight*. You should also check out Barreca/Leimer's recent releases, 2015's *Field Characteristics* and 2017's double CD *Dual Mono*, for an exemplary display of discreet electronic-music intricacy that would please fans of Brian Eno and Tim Hecker.

When he was working on *Twilight* and *Music Works for Industry*, Barreca had no inkling people would clamor for them nearly four decades later. "I was doing it because I thought it was a cool thing to explore," he says. "This sounds bad, but I wasn't making it for an audience. I was trying to make stuff that I would want to hear. I would hope that some other people would have the same taste and want to hear it. It blows me away that anybody would want to revive it 35 years later.

"One of the things I'm pleased about now," Barreca continues, "is how much young people have accepted electronic music, even if it's mainly dance music, but certainly the ambient, which is closer to what we would have been aiming at back then."

"I find it interesting and admirable that [Barreca's] music has evolved and changed so much over the years, without ever really abandoning the original thread he was following," says experimental musician and Wayward Music Series curator Steve Peters, who played saxophone on Barreca's *Twilight* and *Music Works for Industry* in the early 1980s.

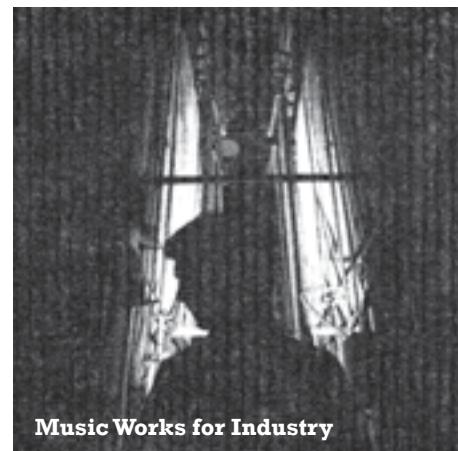
In a rare live performance at Machine House Brewery in June, Barreca played a Roland accordion—with which he triggered all sorts of loops—and a laptop (one of the only times I've seen an electronic musician not use a Mac) to coax ambient sounds as

tranquil as aquarium bubbles and burbles, a turquoise aural mist à la Jan Jelinek and Masayoshi Fujita. Barreca's set spanned molecular new age, skewed coldwave, and the introspective dance approach of *Music Works for Industry*. Much of it consisted of barely perceptible ebbs and flows of mutedly radiant tones, hinting at a sacred stillness.

Many people were sitting and meditating.

After the show, we chatted briefly, and Barreca complained about the hum coming from MHB's massive refrigerator; I honestly thought it was part of his set. Later he revealed that his next album will have more "internal beats—rhythm as texture." While we were talking, a man perhaps in his 60s said, "I didn't get [what you were doing], but it sounded great."

And that casual remark summarizes Barreca's status as an elder statesman of Seattle's electronic-music history—a shadowy figure whose elusive work lures you in, if only you'd dig deeply enough to know about it. ■



**Music Works for Industry**

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**GIANTS IN THE TREES** Their "Sasquatch" video was shot in Hendrickson Canyon.

## Forest Grunge?

Nirvana's Krist Novoselic Goes Out on a Limb with Giants in the Trees

BY JAKE UITTI

Krist Novoselic has begun the grind again. The 52-year-old former Nirvana bassist, who has since formed a couple of short-lived groups between joining the Foo Fighters and Paul McCartney on national stages, has launched a new Northwest-based band, Giants in the Trees, a mix of rock, pop, and folk music. The video for their first single, "Sasquatch," released July 26, has garnered more than 100,000 YouTube views despite it "costing nothing," and, Novoselic states, it "simply features the band meandering through the lush woods wearing goofy grins."

"That was shot a stone's throw from my house," adds Novoselic, a resident of the pastoral Wahkiakum County in Southwest Washington. "Hendrickson Canyon is a state preserve—there are giant trees in there, huge skunk cabbage leaves, and ferns." But despite the rural, country brand of the video, Novoselic and his group understand the new fast-paced digital age well and how their message is received within it. "Everything is self-released," notes the former grunge icon. "No label, no distribution company—that whole old chain has changed."

Novoselic's fame is inescapable, despite his best efforts. But he also understands his notoriety, born out of the sizzling Nirvana days, allows him to gain exposure for new projects that many others wouldn't get. "People pay attention and come to our shows because I used to play bass in Nirvana—they also check out the video," he admits. "But I feel we have something to offer." And they do. "Sasquatch" is a gripping tune featuring wailing harmonica and thick rhythms highlighted by operatic singer Jillian Raye and her crescendoing vocals.

The members of Giants in the Trees, which formed a year ago after an open call for a local jam, all share a common appreciation of their natural Wahkiakum County surroundings. The band—composed of Novoselic, Raye, slinky guitarist Ray Prestegard, and groovy drummer Erik Friend—also has a great deal of musical chemistry. "We were the only four who showed up [for the jam]," Novoselic says, laughing. "But we wasted no time. We started making songs. I laid down that riff

for 'Sasquatch,' and we were off."

Since that first day, the band has played a handful of gigs around the Northwest, including at Slim's Last Chance and the Blue Moon. The group also has plans for an album release, likely in September. "We have a few more finishing touches," says Novoselic.

But as the modes of distribution in music have changed, many of the formal instruments have not. For Novoselic, two in particular have remained constant in his creative life: bass and accordion, both of which he plays in Giants in the Trees. "With the bass," he smiles, "it's the same bag of tricks I always use—though there's not many of them. But I always pull them out and they seem to work." The accordion, on the other hand, is like "second nature." Both have proven invaluable for the group, whose members switch from banjo to bass and box slide to rhythm guitar, depending on the song.

One might think Novoselic, who has seen the top of the pop-culture mountain with Kurt Cobain and Dave Grohl, might not want to enter into any kind of spotlight again. But the humorous, articulate Novoselic actually thrives in it. "I've always been a ham," he

says. "But it's hard to do music sometimes because Nirvana is such a tough act to follow. Dave [Grohl] has done a brilliant job at it. I really like the bands I've played with since Nirvana, but I always gravitate back to my house, doing my own thing. But now I'm emerging again and I'm really excited about it."

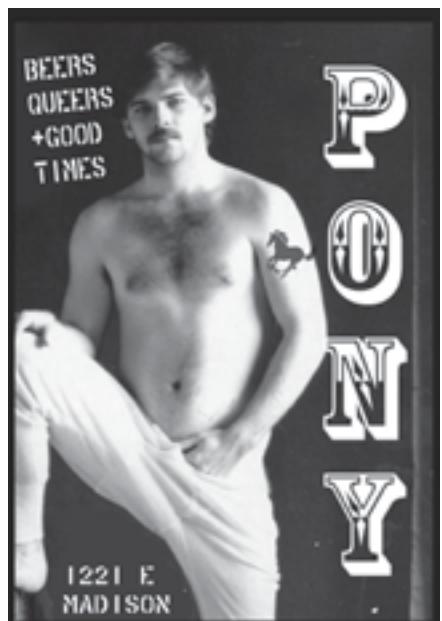
The well-known musician with libertarian inclinations (he voted for Gary Johnson in the 2016 presidential election), now working to bring his new group to the fore, says more and more grassroots efforts—both musically and politically—are necessary as the country continues to morph. "Before, if you signed on a major label," Novoselic explains, "you would have corporations push you through their networks and onto the public. Now, with the information revolution, it's not a push anymore. You want to pull people in." In the end, though, Novoselic says he's enjoying all the good work. "It's fun to meet new people," he says. "You got to get out there and do your thing and try to get noticed." ■

**"We wasted no time. We started making songs. I laid down that riff for 'Sasquatch,' and we were off."**

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# FILM/TV



## Whose Streets? Documents the Uprising That Birthed the Black Lives Matter Movement

BY STEVEN HSIEH

In August 2014, a Ferguson, Missouri, police officer fired six shots into Michael Brown, killing him. Locals swarmed the residential street where the 18-year-old's body lay for more than four hours. Brown's mother wailed at an officer who told her to settle down. A vigil became a protest, which became a battleground, which became history.

In *Whose Streets?*, filmmakers Sabaah Folayan and Damon Davis offer a definitive timeline of Ferguson and the movement it birthed. Eschewing narration or commentary, the documentary relies on the perspectives of the young black men and women drawn to revolt on West Florissant Avenue. We watch in real time as a community subjected to years of civil-rights abuses rises up. We watch store clerks, factory workers, and unemployed Saint Louisans become activists. It's an important film that chronicles the birth of the modern police-accountability movement, giving voice and credit to local Saint Louis activists who played big roles but don't have the name recognition of, say, DeRay McKesson.

*Whose Streets?* also hits theaters as we recoil from the white-supremacist violence that struck Charlottesville. The timing, of course, is coincidental. But reliving the summer of Ferguson after the terror of Charlottesville, I could not help but to make connections.

The day after Brown's death, a QuikTrip went ablaze. *Whose Streets?* shows us nightly new programs glued to the flames. Reporters wonder *just when will the violence end?* Cut to activists asking why burning property triggers more outrage than the death of an unarmed black man. "A building is a building," a protester named Kayla tells us. Given the circumstances, setting one on fire is "a revolutionary act." How ironic that rage-ignited fire also appeared in Charlottesville, burning from the tiki torches of white men yelling Nazi incantations? But the flames in Charlottesville could not be confused for symbols of rebellion under oppression. They

served as instruments of terrorism.

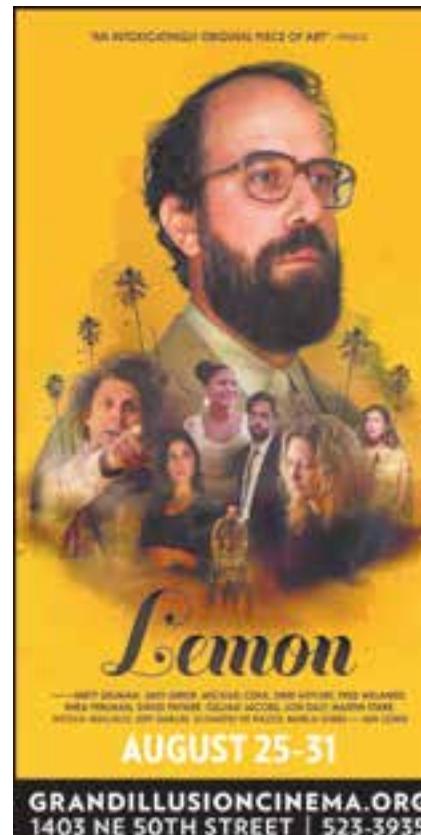
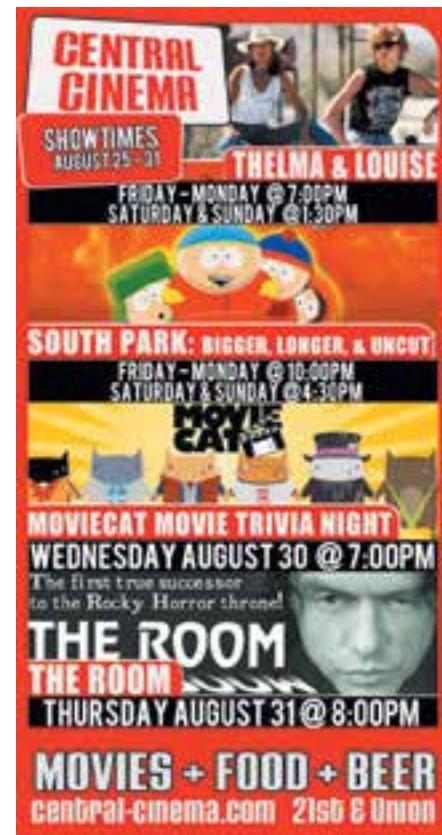
Around the one-year anniversary of Brown's death, we see protesters climb a grassy hill onto the interstate highway. They link arms before a line of vehicles. One motorist loses her patience and slowly rolls her SUV through the human barrier, forcing protesters to unclasp their hands before

she speeds off. No one gets hurt in the confrontation, but it's not a stretch to imagine the episode ending in tragedy. Just a little more pressure on the gas pedal, and Saint Louis could have seen carnage similar to the scene after

a man rammed his car through a throng of counterprotesters in Charlottesville. Unlike the suspect James Alex Fields Jr., who proudly expressed white-nationalist views on social media, we don't know what motivated this motorist to endanger lives.

Also unlike Ferguson, state agents did not inflict the deadly violence in Charlottesville. Still, our president effectively condoned the furious displays of white supremacy that led to the death of Heather Heyer, a 32-year-old paralegal. When Trump stood before the press in his Manhattan skyscraper and described the neo-Nazis who gathered in Charlottesville as "fine people," he explicitly took a side in direct opposition to the calls for racial justice that grew from Ferguson. When he derisively referred to counterprotesters as the "alt-left," he went one step further, villainizing citizens taking a stand against racism and hate.

*Whose Streets?* brings us intimate portrayals of activists who Trump might call "alt-left." Tory Russell, sitting in his living room, shows us his fingertip, still singed from a tear-gas canister. David Whitt, a Ferguson father and Copwatch recruiter, joins neighbors to release a flight of red balloons from the spot where Brown died. Brittany Ferrell and Alexis Templeton, who organized the highway action, get engaged at Saint Louis City Hall, their love born during the pursuit of justice. ■



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JONATHAN VANDERWEIT

## Eating Great Sushi Is Like Watching the Demolition of the Kingdome

BY CHARLES MUDEDE

Enter Ikina Sushi at 4:30 p.m. A young man watering leafy plants looks up and informs me that the place isn't open for business yet and I should come back in half an hour. I explain that I have an appointment with Jason Velasquez, the joint's head sushi chef. He calls for Velasquez, and almost immediately the chef emerges from a gap between two black curtains that separate the sushi counter from the kitchen. Velasquez, who is in his mid-30s, has a bowl in one hand and chopsticks in the other. He is having something quick to eat before work starts. The bowl contains two fried eggs on plain white rice. This is something that even I could prepare.

There are two levels to my fascination. One, I'm impressed that a man who has mastered not only the refined art of selecting, slicing, and decorating raw fish, but also has a background in French and Korean cuisines, is just

eating two fried eggs on some rice. And two, I'm deeply moved by the idea that I could never eat a simple thing with his kind of pleasure. I can only make simple food, and so it means nothing to me. In my case, simple food is not for the sensitivity of the mouth, it's for the stupidity of the stomach. In the case of a person like Velasquez, a person with culinary erudition and depth, simplicity has to be about the essence of a thing, the thing as itself.

Watching the chef eat is like watching a hand descend from the clouds, pinch pieces of egg and rice with the tips of chopsticks, and return to the clouds to enjoy the simple things of life.

We sit at a table and he tells his story. Velasquez has been with Ikina Sushi for six months. He started as an assistant, but when the head chef left, the owners offered him the top job. Before Ikina, he helped start Wanderfish, a poke joint on Broadway. Before that, he ran ▶

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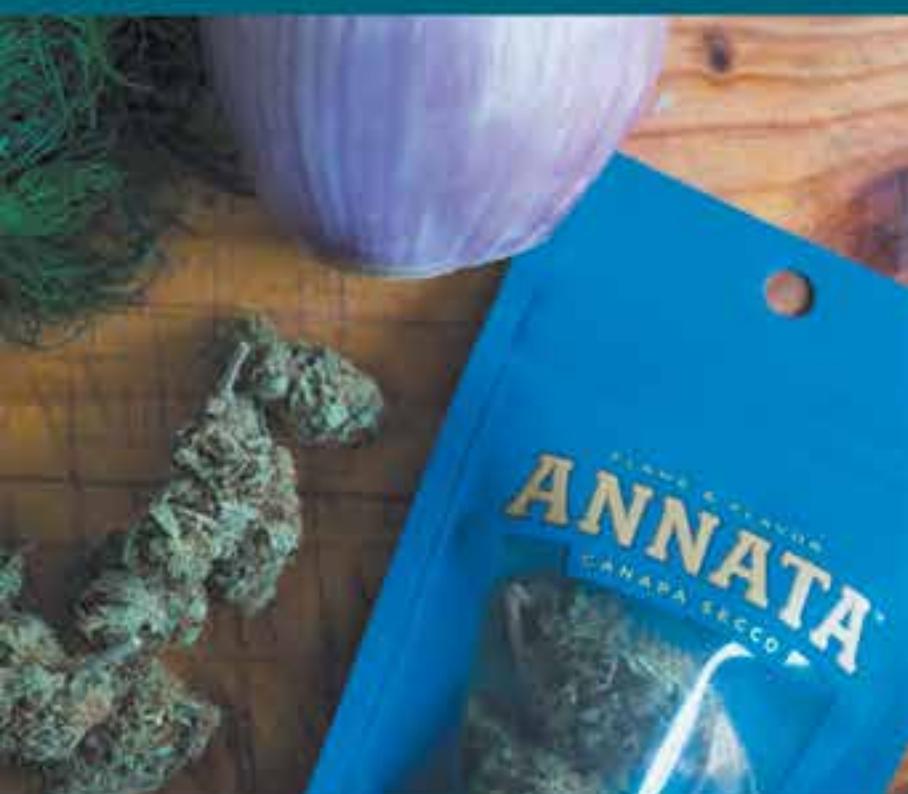
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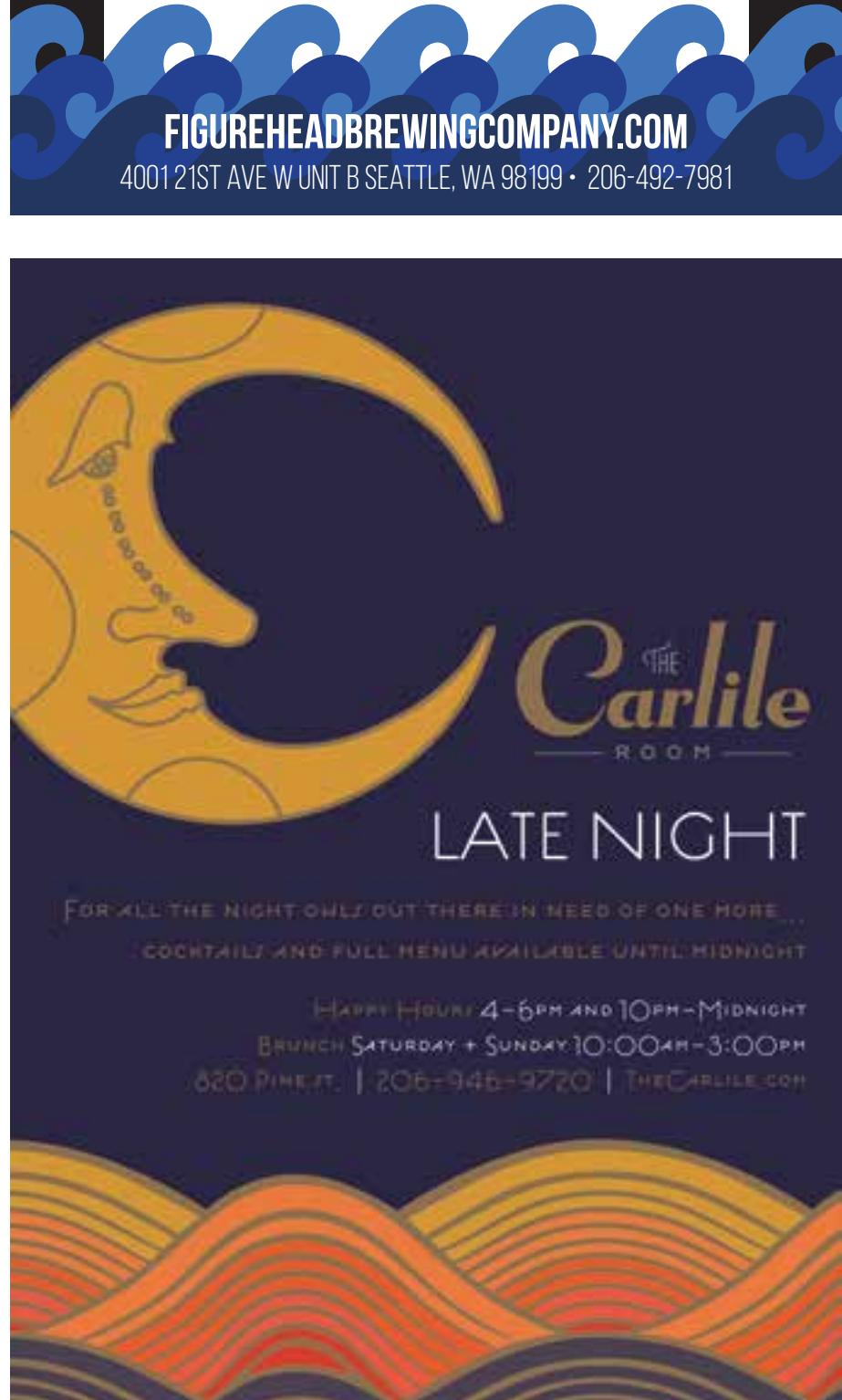
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JASON VELASQUEZ *Building the perfect destruction.*

JONATHAN VANDERWEIT

◀ a Korean restaurant in San Diego. It did well enough, but he had return to Seattle, where he's from, for family reasons.

Velasquez, who went to high school in Auburn and Federal Way, became interested in sushi when he was 18. "It was like stepping into a trap—a bear trap," he says. "Once I got interested in it, I just could not stop thinking about it. I had to learn how to do it... I was raised on Filipino food, but this was something totally different and I wanted to understand it. I bugged people to teach me about sushi."

**The core of his art is an understanding of how each of the fish he is cutting breaks down in the human mouth.**

Velasquez also explains that Ikina is a great fit for him because, although it's traditional (which matches his training), it's not opposed to doing new things (which matches his sensibility). "This place attracts a lot of young people," he says, finishing his bowl. "People in their 20s and 30s who want good sushi but are still open to new things."

Ikina, in my mind, is not like Maneki, an old and venerable Seattle institution. As I have written before, Maneki's bar has the same warmth and mood as Tory's, the bar in Yasujiro Ozu's 1962 film *An Autumn Afternoon*. Tory's patrons are middle-aged, a little melancholy, and sentimental when drunk. In one scene, a tipsy Shuhei Hirayama, the main character, sings patriotic songs with a plastered portly man. Maneki is that kind of place.

With Ikina, which has an excellent happy hour (solid wines, superb rolls, and one of the best chicken katsu dishes you will find in this city), the equivalent is not found in cinema but in a piece of music in the special edition of *Lumin* by Detroit's Echospace. This section of the album, which is called "Lumin Reduced," is all field recordings of the streets and businesses and apartments of Tokyo over processed melodies. The recordings are the city, and the melodies are the spirit of the city. Thirty-six minutes into "Lumin Reduced," you hear the rattle of a train passing overhead, then the approaching footsteps of a person in high heels.

Then you're in a bar, where a youngish couple is talking. He says something, and she laughs a little; she says something, and he laughs a little. Ikina is that kind of place.

When done with the bowl of eggs and rice, Velasquez goes to the kitchen, returns to the sushi bar with an apron, and begins to prepare a dish that is not on the menu but has been on his mind for some time. He can't stop thinking about it. It involves nigiri (raw fish over pressed rice), but each one is constructed differently. He works on the skin and flesh of this and that fish with his custom-made knives. ("This one is only for fish. This one I can use on beef.") He bashes

half an avocado in a plastic bag, then balls rice and pokes a hole into it, then examines a slice of lemon peel that's so thin it's transparent. I keep asking what he is doing ("Why the blowtorch? Why that sauce?"), but his answers only get shorter and shorter. Eventually, I become silent. I have completely lost him.

Velasquez may dwarf my knowledge of sushi, but I'm aware that the core of his art is an understanding of how each of the fish he is cutting and setting on his counter breaks down in the human mouth. Tuna does not decompose like salmon, and the same goes for yellow tail and mackerel. And the manner of the decomposition can be enhanced by the sauces, garnishments, and construction of the rice. You have seen the demolition of something big. You have seen the Kingdome come down with a series of controlled explosions. It is a beautiful thing to watch. Eating sushi is also an act of destruction. And it is only a great chef who can make the demolition of the rice, the raw fish, the sauces, the garnish a beautiful thing in your mouth.

If you have reached the end of this piece, you can order what Velasquez made for me that afternoon. He came up with a name for it after I finished eating it and was thinking about the Kingdome, about how it came down so precisely: "Let's call it 'densetsu,' which means 'legendary.' It costs 20 bucks. ■

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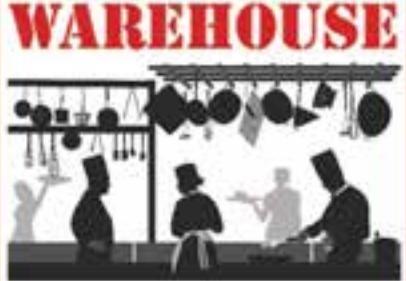
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## PERSON OF INTEREST



# Lacey Leavitt

This Former Rat City Rollergirl Makes Virtual Reality Dreams Come True

INTERVIEW BY AMBER CORTES  
PHOTO BY STEVE KORN

**You've been a film producer for years, but lately you've been working in a new medium—virtual reality. What's fun about telling stories over VR as opposed to traditional film?**

It's a really exciting time to be a storyteller. VR is truly the birth of a new

medium—not quite traditional film and not quite video games, it's a whole new thing. Our traditional film tools don't work in this space—controlling the mise-en-scène through close-ups, wide shots, etc. So there's a lot of discovery right now, and few hard and fast rules. It's a very creatively simulating time to be working in the space.

**You used to do roller derby. What did you love about it? What was your roller derby name?**

I did! I fell in love with derby while filming *Blood on the Flat Track*, a documentary that followed the Rat City Rollergirls for their first two seasons. I love the team camaraderie and how intense the workout is—and it turns out that hitting people is a really great stress reliever (though it's important to do it safely, of course!). I joined the league after I finished my documentary, but I was too busy with filmmaking to keep up the practice

requirements. My derby name was Rambo Connection, which represents my deep love of both Kermit the Frog and 1980s action heroes.

**You're the CEO of Electric Dream Company, a VR and film content studio. What is your advice for emerging women leaders in creative and tech industries?**

We all know that both the film and tech industries have pretty dismal numbers when it comes to supporting women and people of color, but the fact that there's such a conversation about it has definitely been bringing about some change.

We need more diversity in VR, film, and tech because all of these industries have a lot of influence on shaping our culture. My advice is to just dive in and do the best work possible, seek mentors and advice from people who have already been blazing the trail, and work to lift others up alongside you. ■

## FREE WILL ASTROLOGY

BY ROB BREZSNY

*For the Week of August 23*

**ARIES (March 21–April 19):** Welcome to Swami Moonflower's Psychic Hygiene Hints. Ready for some mystical cleansing? Hint #1: To remove stains on your attitude, use a blend of chardonnay, tears from a cathartic crying session, and dew collected before dawn. Hint #2: To eliminate glitches in your love life, polish your erogenous zones with pomegranate juice while you visualize the goddess kissing your cheek. #3: To get rid of splotches on your halo, place angel food cake on your head for two minutes, then bury the cake in holy ground while chanting, "It's not my fault! My evil twin's a jerk!" #4: To banish the imaginary monkey on your back, whip your shoulders with a long silk ribbon until the monkey runs away. #5: To purge negative money karma, burn a dollar bill in the flame of a green candle.

**TAURUS (April 20–May 20):** A reader named Kameel Hawa writes that he "prefers pleasure to leisure and leisure to luxury." That list of priorities would be excellent for you to adopt during the coming weeks. My analysis of the astrological omens suggests that you will be the recipient of extra amounts of permission, relief, approval, and ease. I won't be surprised if you come into possession of a fresh X-factor or wild card. In my opinion, to seek luxury would be a banal waste of such precious blessings. You'll get more health-giving benefits that will last longer if you cultivate simple enjoyments and restorative tranquility.

**GEMINI (May 21–June 20):** The coming weeks will be an excellent time to cruise past the houses where you grew up, the schools you used to attend, the hot spots where you and your old friends hung out, and the places where you first worked and had sex. In fact, I recommend a grand tour of your past. If you can't literally visit the locations where you came of age, simply visualize them in detail. In your imagination, take a leisurely excursion through your life story. Why do I advise this exercise? Because you can help activate your future potentials by reconnecting with your roots.

**CANCER (June 21–July 22):** One of my favorite Cancerian artists is Penny Arcade, a New York performance artist, actress, and playwright. In this horoscope, I offer a testimonial in which she articulates the spirit you'd be wise to cultivate in the coming weeks. She says, "I am the person I know best, inside out, the one who best understands my motivations, my struggles, my triumphs. Despite occasionally betraying my best interests to keep the peace, to achieve goals, or for the sake of beloved friendships, I astound myself by my appetite for life, my unwavering curiosity into the human condition, my distrust of the status quo, my poetic soul and abiding love of beauty, my strength of character in the face of unfairness, and my optimism despite defeats and loss."

**LEO (July 23–Aug 22):** The Witwatersrand is a series of cliffs in South Africa. It encompasses 217 square miles. From this area, which is a tiny fraction of the earth's total land surface, humans have extracted 50 percent of all the gold ever mined. I regard this fact as an apt metaphor for you to meditate on in the next 12 months, Leo. If you're alert, you will find your soul's equivalent of Witwatersrand. What I mean is that you'll have a golden opportunity to discover emotional and spiritual riches that will nurture your soul as it has rarely been nurtured.

**VIRGO (Aug 23–Sept 22):** What I wish for you is a toasty coolness. I pray that you will claim a messy gift. I want you to experience an empowering surrender and a calming climax. I very much hope, Virgo, that you will finally see an obvious secret and capitalize on some unruly wisdom and take an epic trip to an intimate turning point. I trust that you'll find a barrier that draws people together instead of keeping them apart. These wonders may sound paradoxical, and yet they're quite possible and exactly what you need.

**LIBRA (Sept 23–Oct 22):** Psychologist James Hansell stated his opinion of psychoanalyst Sigmund Freud: "He was wrong about so many things. But he was wrong in such interesting ways. He pioneered a whole new way of looking at things." That description should provide good raw material for you to consider as you play with your approach to life in the coming weeks, Libra. Being right won't be half as important as being willing to gaze at the world from upside-down, inside-out perspectives. So I urge you to put the emphasis on formulating experimental hypotheses, not on proving definitive theories. Be willing to ask naive questions and make educated guesses and escape your own certainties.

**SCORPIO (Oct 23–Nov 21):** You're entering a phase of your astrological cycle when you'll be likely to receive gifts at a higher rate than usual. Some gifts could be big, complex, and catalytic, though others may be subtle, cryptic, or even covert. While some may be useful, others could be problematic. So I want to make sure you know how important it is to be discerning about these offerings. You probably shouldn't blindly accept all of them. For instance, don't rashly accept a "blessing" that would indebt or obligate you to someone in ways that feel uncomfortable.

**SAGITTARIUS (Nov 22–Dec 21):** You are currently under the influence of astrological conditions that have led to dramatic boosts of self-esteem in laboratory rats. To test the theory that this experimental evidence can be applied to humans, I authorize you to act like a charismatic egomaniac in the coming weeks. JUST KIDDING! I lied about the lab rats. And I lied about you having the authorization to act like an egomaniac. But here are the true facts: The astrological omens suggest you can and should be a lyrical swaggerer and a sensitive swashbuckler.

**CAPRICORN (Dec 22–Jan 19):** I invite you to eliminate all of the following activities from your repertoire in the next three weeks: squabbling, hassling, feuding, confronting, scuffling, skirmishing, sparring, and brawling. Why is this my main message to you? Because the astrological omens tell me that everything important you need to accomplish will come from waging an intense crusade of peace, love, and understanding. The bickering and grappling stuff won't help you achieve success even a little—and would probably undermine it.

**AQUARIUS (Jan 20–Feb 18):** Stockbrokers in Pakistan grew desperate when the Karachi Stock Exchange went into a tailspin. In an effort to reverse the negative trend, they performed a ritual sacrifice of 10 goats in a parking lot. But their "magic" failed. Stocks continued to fade. Much later they recovered, but not in a timely manner that would suggest the sacrifice worked. I urge you to avoid their approach to fixing problems, especially now. Reliance on superstition and wishful thinking is guaranteed to keep you stuck. On the other hand, I'm happy to inform you that the coming weeks will be a highly favorable time to use disciplined research and rigorous logic to solve dilemmas.

**PISCES (Feb 19–March 20):** In the coming days, maybe you could work some lines from the biblical "Song of Solomon" into your intimate exchanges. The moment is ripe for such extravagance. Can you imagine saying things like "Your lips are honey" or "You are a fountain in the garden, a well of living waters"? In my opinion, it wouldn't even be too extreme for you to murmur, "May I find the scent of your breath like apricots, and your whispers like spiced wine flowing smoothly to welcome my caresses." If those sentiments sound too flowery, you could pluck gems from Pablo Neruda's love sonnets. How about this one: "I want to do with you what spring does to the cherry trees." Here's another: "I hunger for your sleek laugh and your hands the color of a furious harvest. I want to eat the sunbeams flaring in your beauty." ■

*Homework: Each of us has a secret ignorance. What's yours? What will you do about it? Testify at [freewillastrology.com](http://freewillastrology.com).*

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Daily Happy Hour  
12pm - 4:20pm  
\*Regularly priced items

Your Neighborly Cannabis Shop®

This product has intoxicating effects and may be habit forming. Marijuana can impair concentration, coordination, and judgment. Do not operate a vehicle or machinery under the influence of this drug. There may be health risks associated with consumption of this product. For use only by adults twenty-one and older. Keep out of the reach of children.

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WE got what you need

WE GOT even

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